

6:00

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JOHN MYUNG, JOHN PETRUCCI and MICHAEL PORTNOY

Moderately ♩ = 100

Intro:

(Drums)

4

Intro section for drums and guitar. The drum part is a single measure of a 4-measure rest. The guitar part (T, A, B strings) is a single measure of a 4-measure rest.

Rhy. Fig. 1

N.C.(E5)

(D5)

(G5)

(F5)

(E5)

(D5)

(F5)

(D#5)

(C#5)

*Gtr. 1

Rhythm Figure 1 for guitar. The guitar part (T, A, B strings) is a single measure of a 4-measure rest. The guitar part (T, A, B strings) is a single measure of a 4-measure rest.

*Keyboard arr. for gtr. w/dist. and wah as filter.

end Rhy. Fig. 1

End of Rhythm Figure 1 for guitar. The guitar part (T, A, B strings) is a single measure of a 4-measure rest.

Gtr. 1 Bsus2

1.

Guitar 1 Bsus2 section. The guitar part (T, A, B strings) is a single measure of a 4-measure rest.

*Gtr. 2 (w/dist.)

Guitar 2 (w/dist.) section. The guitar part (T, A, B strings) is a single measure of a 4-measure rest.

*w/bridge pickup.

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2. Bsus Rhy. Fig. 2

hold *hold*

**A/E*
8va

TAB

**T P.M. P.M. P.M. Rhy. Fig. 2A

mf
P.M.

TAB

***Fret "B" w/thumb.*

*Harmonic analysis derived from keyboard and bass parts (next 8 bars).

E
8va *F#m/B* *E*

TAB

P.M. *P.M.* *P.M.*

TAB

A/E
8va *E* *F#m7/E*

TAB

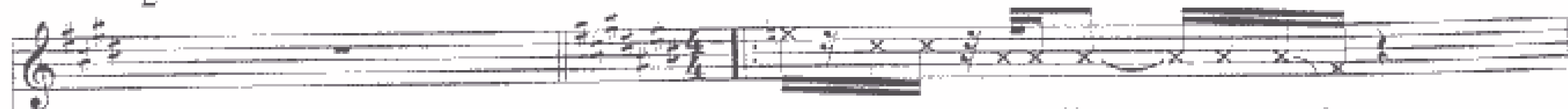
f

TAB



E

D#m11



(Spoken:) Six o'clock on a Christ - mas morn-ing.

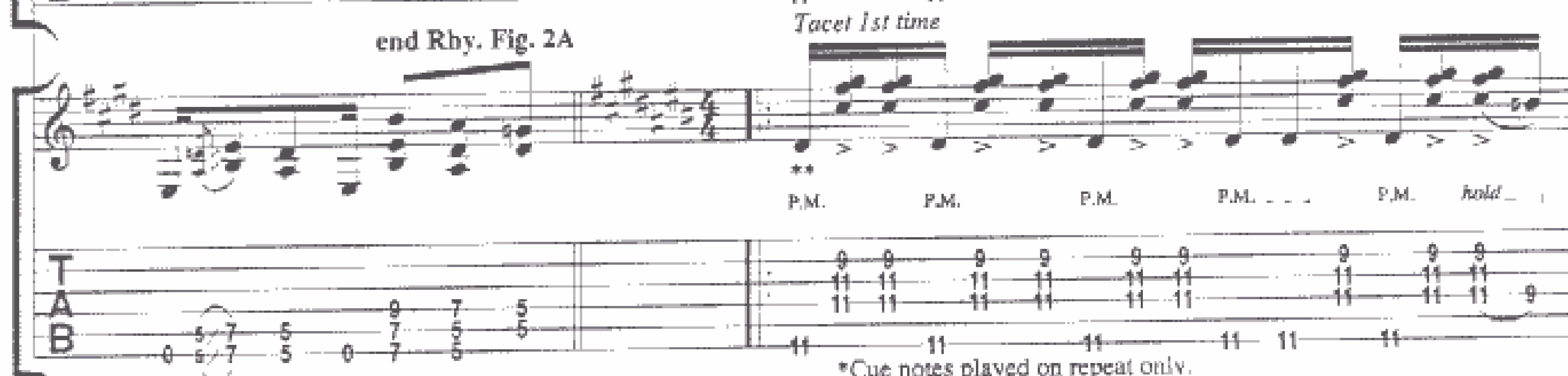
8va ----

end Rhy. Fig. 2



end Rhy. Fig. 2A

Tacet 1st time



P.M.

P.M.

P.M.

P.M.

P.M.

hold

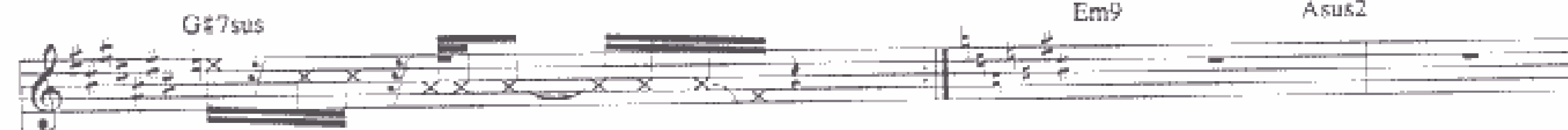
*Cue notes played on repeat only.

**w/neck pickup.

G#7sus

Em9

Asus2



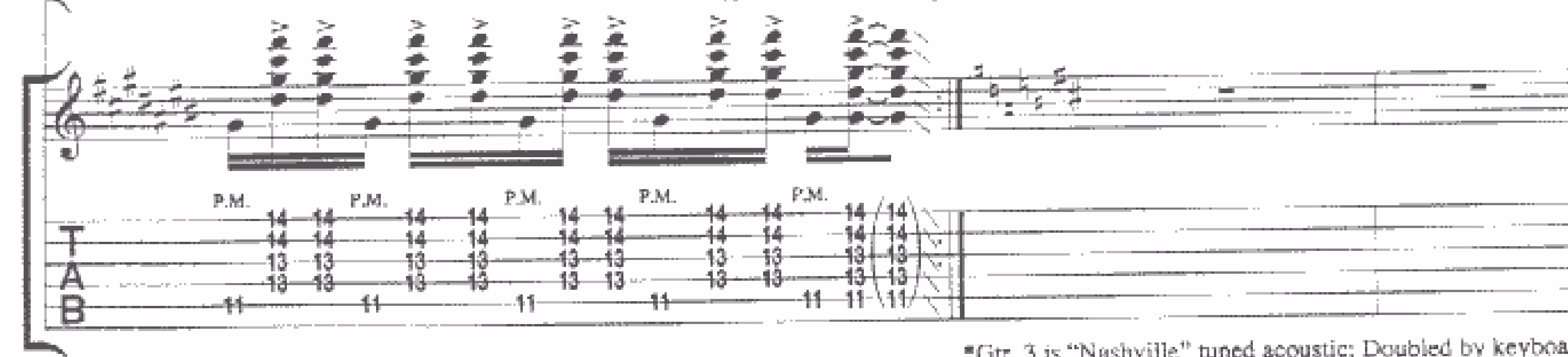
Six o'clock on a Christ mas morn-ing.

*Gtrs. 1 & 3

(Gtr. 3 out)



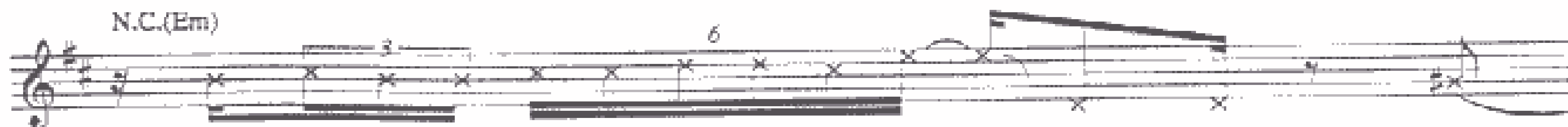
(2nd time Gtr. 2 out)



*Gtr. 3 is "Nashville" tuned acoustic; Doubled by keyboard (Gtr. 1) simile next 2 bars, then out.

N.C.(Em)

6



(Spoken:) Well, is - n't it for the hon - or of God, — Aunt Kate? I



know all a - bout the hon - or of God, Mar y Jane.

Verses 1 & 2:

N.C.(Em)

Gtr. 1 Rhy. Fig. 3

1. Six o'clock, and the si - ren kicks him from a dream, —
 2. (See additional lyrics.)

mf

TAB

12 15 15 15 12 14
 14 14 14 14 12 14
 16 14 16 14

*Gtr. 2 Rhy. Fig. 3A

mf w/slight P.M. (next 4 bars)

TAB

0 7 5 7 5 7 0 7 5 7 5 7 5 7 0 7 5 7 5 7 3 7 5 5 7 5 6 7 5

*w/neck pickup.

*Cue notes in Rhy. Fig. 3 played on repeat only.

tries to shake it off — but it just — won't — stop. —

end Rhy. Fig. 3

TAB

12 12 15 17 15
 14 12 14 14 12
 16 14 14

end Rhy. Fig. 3A

TAB

0 7 5 7 5 7 0 7 5 7 5 7 5 7 0 7 5 5 7 5 7 5 7

w/Rhy. Figs. 3 (Gtr. 1) & 3A (Gtr. 2)

Can't find the strength, — but he's — got prom - is - es to keep, —

and wood to chop — be - fore — he — sleeps, —

Bridges 1, 2 & 3:

G5 A G5 A

1. I may nev - er get o - ver, but nev - er's bet - ter than now.
2. (See additional lyrics.)

*Gtrs. 1 & 2

f

TAB

*Gtr. 2 w/bridge pickup; Doubled by keyboard (Gtr. 1) simile (next 4 bars).

G5 A N.C. 1.

I've got bu - ses to cov - er.

TAB

w/Rhy. Fig. 1 (Gtr. 1)

Substitute w/Rhy. Fill 1 (Gtr. 1)

N.C. (E5) (D5) (G5) (F5)
Gtr. 2

(E5) (D5) (F5) (D#5) (C#5) (D5) (E5) (D5) (G5) (G#5)

mf

TAB

(E5) (D5) 2.

f

TAB

Rhy. Fill 1

Gtr. 1 (E5)

(D5) (F5) (D#5) (C#5) (D5)

T

TAB

Chorus:

w/Rhy. Figs. 2 (Gtr. 1) & 2A (Gtr. 2), both 2 times

A/E E F#m/E E

Mel-o-dy — walks through the door, — and mem-o-ry flies out the win-dow. —

A/E E F#m/E To Coda ⊕ E

No - bod-y knows what they — want — 'till they fi - nal-ly let it all — go. —

Gtr. 1 Bsus2 1. 2. w/Lead Fill 1 Bsus (Gtr. 1 out)

hold — hold — hold — hold — hold — hold — hold — hold —

Keyboard Solo:

w/Rhy. Fig. 3A, Gtr. 2 (2 times)

N.C.(Em)

*Gtr. 5

hold — 1 1/2 hold — hold —

*Keyboard arr. for gtr.

Lead Fill 1 (pick-up to solo)
Gtr. 5

f steady gliss.



First system of musical notation. Treble clef, key signature of one flat. Staff 1 (melody) contains various notes and rests. Staff 2 (T) contains fret numbers: 12, 11, 12, 15, 10, 10, 8, 8, 7, 9, 7, 10, 7, 7, 8, 7, 12, 12, 14, 12. Staff 3 (A) contains fret numbers: 12, 14, 12, 12, 9, 7, 9, 7, 9, 7, 10, 7, 10, 12, 13, 13, 12, 12, 14. Staff 4 (B) contains fret numbers: 12, 14, 12, 12, 9, 7, 9, 7, 9, 7, 10, 7, 10, 12, 13, 13, 12, 12, 14. There are 'hold' markings above the staff and a '1/2' marking above the T staff.

Second system of musical notation. Treble clef, key signature of one flat. Staff 1 (melody) contains various notes and rests. Staff 2 (T) contains fret numbers: 15, 17, 17, 15, 14, 17, 14, 14, 12, 14, 12, 9, 8, 9, 7, 9, 7, 5, 4, 6, 4, 7, 5, 4. Staff 3 (A) contains fret numbers: 15, 17, 17, 15, 14, 17, 14, 14, 12, 14, 12, 9, 8, 9, 7, 9, 7, 5, 4, 6, 4, 7, 5, 4. Staff 4 (B) contains fret numbers: 15, 17, 17, 15, 14, 17, 14, 14, 12, 14, 12, 9, 8, 9, 7, 9, 7, 5, 4, 6, 4, 7, 5, 4. There are 'hold' markings above the staff and a '1/2' marking above the T staff.

Third system of musical notation. Treble clef, key signature of one flat. Staff 1 (melody) contains various notes and rests. Staff 2 (T) contains fret numbers: 7, 5, 7, 8, 7, 10, 7, 8, 6, 7, 10, 12, 10, 10, 8, 7, 9, 10, 7, 10, 0. Staff 3 (A) contains fret numbers: 7, 5, 7, 8, 7, 10, 7, 8, 6, 7, 10, 12, 10, 10, 8, 7, 9, 10, 7, 10, 0. Staff 4 (B) contains fret numbers: 7, 5, 7, 8, 7, 10, 7, 8, 6, 7, 10, 12, 10, 10, 8, 7, 9, 10, 7, 10, 0. There is a 'hold' marking above the staff.

Double-time Feel

N.C.(Em)

Gtr. 5

Fourth system of musical notation. Treble clef, key signature of one flat. Staff 1 (melody) contains various notes and rests. Staff 2 (T) contains fret numbers: 12, 0, 8, 0, 12, 10, 12, 9, 8, 20, 17, 18, 17, 19, 17, 15, 17, 20, 17, 15, 16, 14, 17. Staff 3 (A) contains fret numbers: 12, 0, 8, 0, 12, 10, 12, 9, 8, 20, 17, 18, 17, 19, 17, 15, 17, 20, 17, 15, 16, 14, 17. Staff 4 (B) contains fret numbers: 12, 0, 8, 0, 12, 10, 12, 9, 8, 20, 17, 18, 17, 19, 17, 15, 17, 20, 17, 15, 16, 14, 17. There are 'gliss', 'trem. bar', 'slack', and 'Bva' markings above the staff.

Gtr. 1 Rhy. Fig. 4

Fifth system of musical notation. Treble clef, key signature of one flat. Staff 1 (melody) contains various notes and rests. Staff 2 (T) contains fret numbers: 5, 7, 5, 7, 5, 7, 0, 7, 5, 7, 5, 7, 5, 7, 8, 2, 5, 5, 7, 5, 7. Staff 3 (A) contains fret numbers: 5, 7, 5, 7, 5, 7, 0, 7, 5, 7, 5, 7, 5, 7, 8, 2, 5, 5, 7, 5, 7. Staff 4 (B) contains fret numbers: 5, 7, 5, 7, 5, 7, 0, 7, 5, 7, 5, 7, 5, 7, 8, 2, 5, 5, 7, 5, 7. There is a '1/4' marking above the T staff.

The first staff of music shows the vocal melody for the first line of the song. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a half note G4. The lyrics 'Hello, hello' are written below the notes. The staff continues with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a half note G4. The lyrics 'Goodbye, goodbye' are written below the notes. The staff ends with a double bar line.

end Rhy. Fig. 4

The first system of the musical score for 'The Wind' consists of a treble clef staff and a guitar tablature staff. The treble staff contains a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-10

Ava

15 (15) 17 18 15 17 15 17 20 17 15 15 16 17 15 17 (17) (17) 20 17 20 17 20 19 19 (19) 17

3va

loco

hold

hold

T A B

20 19 20 19 16 19 14 12 12 14 12 13 12 14 12 12 15 12 21 5 12 2 20

In side, ******(in - side, in - side,) can-in'

```
from bin
# 1
```

[illegible]

TAB

***Depress bar before striking note.

The first staff of music is in treble clef with a key signature of one flat (B-flat). It contains the first five measures of the melody. The notes are: G4 (quarter), A4-B4 (beamed eighth notes), G4 (quarter), F4 (quarter), and E4 (half). The lyrics 'The old' are written below the first two measures, and 'side' is written below the last two measures.

out side. _____ ** (out side, _____ out side. _____)

— 12 —

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The lyrics 'The Rose Tree' are written below the staff. The notation includes a series of eighth and sixteenth notes, with some notes beamed together. There are also some rests and a final note with a fermata.

from. hour
-17

[illegible][illegible]

***Depress bar before striking note.

(Gr. 5 out)

Bm11

In - side, ** (in - side, in - side,) com-in'

[illegible]

hold

The word 'hold' is written on a set of four horizontal lines. The letters are in a simple, bold, sans-serif font. The 'h' and 'l' are tall, reaching the top line. The 'o' and 'd' are shorter, reaching the middle line. The word is followed by a dashed line for tracing practice.

*Keyboard (Gtr. 1) doubled by bass (next 8 bars).

G5(9) G6(9)

out - side, _____ ** (out - side, _____) out - side. _____) The

[illegible]

hold

TAB

3 2 1 4 3 2

1 2 3 4 3 2



Asus2

A5(9)

musical score system 1

Vocal line: pain in - side, ... ** (pain in - side, _ pain in - side, _) ah, ...

Guitar line: complex fretwork with many naturals and accidentals

Bass line: 14 12 14 12 14 12 15 14 15 11 12 15 11 14 12 14 15 14 12 15 14 15 12 15 12 15 14 12 15 14 12 14 15

musical score system 2

Vocal line: hold

Guitar line: complex fretwork with many naturals and accidentals

Bass line: 0 2 2 2 2 0 2 0 2 4 0 4 2 0 0

B

Bsus

musical score system 3

Vocal line: (Spoken:) com-in' out in - side.

Guitar line: complex fretwork with many naturals and accidentals

Bass line: 14 15 14 12 14 11 12 11 12 12 17 15 15 15 10 14 16 15 17 15 14 15 14 14 14 12 12 15 14 12

musical score system 4

Vocal line: hold

Guitar line: complex fretwork with many naturals and accidentals

Bass line: 0 4 0 0 0 0 11 0 0 0 11 11 0 0 11 11 0 0

Some art fast — and some take years — and years. — He

P.M.

TAB

can't hear what he's say - ing when he's (a) talk ing in his sleep. — He

P.M. P.M. P.M.

TAB

D.S. § (take 2nd ending) at Coda

fi - n'ly found the sound — but he's in — too — deep. —

P.M. P.M. . . .

TAB

Coda

E

D

A

D

go.

But

don't cut your loss - es too

soon,

'cause you'll

Gtr. 1 8va

T
A
B

12

12

13

17

19

19

17

17

18

18

17

16

Gtr. 2

T
A
B

0

5

7

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7

5

0

7

5

5

7

5

0

7

5

5

7

5

0

7

5

E

A

E

still hear at all, ... 'cause no-bod-y will if you ... won't.

8va

T
A
B

T
A
B

Outro:

N.C.(Bm)

1.

(Spoken:) Six o'clock on a Christ mas morn-ing. Six o'clock on a Christ - mas morn-ing.

*Gtrs. 1 & 2

mf hold _ _ hold _ _ hold _ _

hold _ _ hold _ _ hold _ _ hold _ _ hold _ _

T
A
B

*Gtr. 2 is doubled by keyboard (Gtr. 1) simlre to end of song.

**Both notes vib.

2.

Six o'clock on a Christ - mas morn-ing.

T
A
B

Double - time Feel

G#7sus

(Spoken:)

know all a - bout the hon - or of God, Mar - y...

Gtr. 6

f

3

3

3

3

T
A
B

Gtrs. 1 & 2

P.M.

P.M.

P.M.

P.M.

P.M.

*f*T
A
B

1

know all a - bout the hon - or of God, Mar - y...

T
A
BT
A
B

P.M.

P.M.

P.M.

P.M.

P.M.

hold

T
A
B

1 know all a-bout the hon - or of God, Mar - y...

P.M. P.M. P.M. P.M. P.M.

1 know all a-bout the hon - or of God, Mar - y Jane.

P.M. P.M. P.M. P.M. P.M.

Verse 2:

He's in the parking lot just sitting in his car.
It's nine o'clock, but he can't get out.
He lights his cigarette and turns the music down,
but he just can't seem to shake that sound.

Bridge 2:

Once I thought I'd get over,
But it's too late for me now.
I've got bases to cover.
(To Chorus:)

Bridge 3:

I could never get over,
Is it too late for me now?
Feel like blowing my cover.
(To Chorus:)



CAUGHT IN A WEB

By JAMES LABRIE, KEVIN MOORE
JOHN MYUNG, JOHN PETRUCCI and MICHAEL PORTNOY

Intro:

*Gtr. 2
(Synth. arr. for gtr.)

C#5 B5 C#5 C#5 B5 E5

mf 1

TAB

8 (8) 6 6

*Pitches doubled one octave higher.

Rhy. Fig. 1

*Gtr. 1 *Bva bassa*

f *P.M.* *with heavy distortion*

TAB

4 2 4 2 4 2 0 2 2 (2) 2 4 4 2 4 2 0 0 0 7 7

All gtrs. are 7-String gtrs. (tuned, low to high, B, E, A, D, G, B, E)

C#5

B5

C#5

C#5

B5

D5

1

6

(6)

4

6

4

3

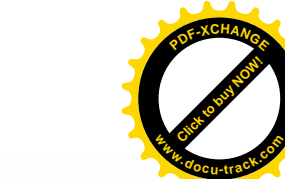
1

end Rhy. Fig. 1

Bva bassa

P.M.

P.M.



w/Rhy. Fig. 1 (Gtr. 1) simile

C#5 B5 C#5 C#5 B5 E5 C#5 B5 C#5 C#5 B5 D5

First system of guitar notation. Treble clef, key of D major (F# and C#). The staff contains a melodic line with various chords and a guitar tablature below it. The tablature includes fret numbers (8, 11, 10, 8, 5, 4, 3, 1, 3, 1, 3, 1, 0, 4, 4) and a circled '6'.

8va bassa

C#5 D5 C#5 C#5 D5 C#5

Second system of guitar notation. Treble clef. The staff contains a melodic line with various chords and a guitar tablature below it. The tablature includes fret numbers (0, 2, 2, 2, 2, 2, 3, 5, x, 2, x, 2, 2, 2, 2, 2, 2, 0, 2, 2, 2, 2, 2, 3, 5, x, 0, 0, 5, 2, 2, 2, 2, x) and 'P.M.' markings.

8va bassa

C#5 D5 C#5 C#5 D5 C#5

Third system of guitar notation. Treble clef. The staff contains a melodic line with various chords and a guitar tablature below it. The tablature includes fret numbers (0, 2, 2, 2, 2, 2, 3, 5, x, 2, x, 2, 2, 2, 2, 2, 2, 0, 2, 2, 2, 2, 2, 3, 5, x, 0, 0, 5, 2, 2, 2, 2, x) and 'P.M.' markings.

Verse 1:

C#5 D5 N.C. C#5 B5 C#5 D5 N.C. C#5

Fourth system of guitar notation. Treble clef. The staff contains a melodic line with various chords and a guitar tablature below it. The tablature includes fret numbers (0, 2, 2, 2, 2, 3, 5, 2, 2, 2, 2, 2, 2, 2, 5, 0, 2, 2, 2, 2, 3, 5, (4), 2, 2, 2, 2, 2, 3, 4) and 'sim.' marking.

8va bassa

Si - lence dis - guised I watch — you.

C#5 D5 N.C. C#5 B5 C#5 D5 N.C. C#5

Fifth system of guitar notation. Treble clef. The staff contains a melodic line with various chords and a guitar tablature below it. The tablature includes fret numbers (0, 2, 2, 2, 2, 3, 5, 2, 2, 2, 2, 2, 2, 2, 5, 0, 2, 2, 2, 2, 3, 5, 2, 2, 2, 2, 2, 0) and '8va bassa' marking.

8va bassa

Show me the hurt — that haunts — you.



A5 B5 C5 N.C. A5 B5 C5 N.C.

Would you de - spise the thrill if

Sva bassa

TAB

5 7 x 7 8 0 x 0 0 0 0 5/7 x 7/8 0 1 0 0 0 0

B5 C#5 D5 C#5 B5 C#5 D5 C#5

all you hide were mine?

Sva bassa

TAB

2 4 4 5 4 x 4 x 2 5 2 4 2 2 2 5 4 x 4 x 4 4

0 2 2 2 2 0 2 x 2 x 2 5 0 2 2 2 2 0 2 x 2 x 2 2

w/Rhy. Fig. 1 Gtr. 2 C#5 B5 C#5 C# B5 E5 C#5 B5 C#5 B5 D5

loco

TAB

0 (8) 6 11 10 8 6 4 0 1 3 1 3 1 0 4 0

Verse 2: C#5 D5 N.C. C#5 C#5 D5 N.C. C#5

I can't hold on any longer.

Gtr. 1 *Sva bassa*

TAB

4 2 2 4/5 2 2 2 x 4 4 0 2 2 4/5 2 x 4 2 2 2 4

0 2 2 2/3 2 2 2 x 2 4 0 2 2 2/3 2 x 2 2 2 2 4

C#5

D5

N.C.

C#5

C#5

D5

N.C.

C#5

These feel - ings — keep grow - ing strong - er.

8va bassa

A5 B5

C5

N.C.

B5

A5 B5

C5

N.C.

B5

Ech - oes that deaf - en the mind will

8va bassa

C#5

D5

N.C.

C#5

C#5

D5

C#5 N.C.

bur - y my voice in their wake.

8va bassa

N.C.

8va bassa

1.

(2nd time) To Coda 1

8va bassa

C#5 B5 C#5 B5 D5

P.M. . . . P.M. . . .

TAB

2 2 0 2 0 2 2 0 2 0 2 2 0 0 4 2 4 4 2 0 2 0 2 4 4 4 5 3 5 5

Bridge 1:

C#5 B5 C#5 B5 D5 C#sus C#sus2 C#sus C#5

I've seen the ... path, the one you take.

8va bassa

sim. let ring

Rhy. Fig. 2

TAB

4 0 2 2 2 2 0 0 0 2 2 2 0 3 3 0 4 4 6 8 4 4 4 6 8

C#sus C#7(no 3rd) C#sus C#5 C#(b6)

Shows the truth for you to make. This

TAB

4 4 6 8 4 4 6 7 6 4

Bsus Bsus2 Bsus B7(no 3rd)

turn of phase we might not see is the

end Rhy. Fig. 2

TAB

2 2 4 6 2 2 4 2 4

B5 C#5

N.C.

C#5

B5 C#5

B5 C#5

B5

C#5 B5 C#5

thirst of de - sire found so eas - i - ly. Try to

8va bassa

P.M.

P.M.

sim.

N.C.(C#5)

Push me 'round the world some more and make me live in fear. I bare

8va bassa

all that I am made of now. at - trac - tive I don't care. 'Cause


8va bassa

(B5)

e - ven when I danced with life no one was there to share. Does this

8va bassa

sim.

D.S.  al Coda 1

N.C.(C#5)

voice the wounds of your soul? Does this voice the wounds of your soul?

8va bassa

Coda 1

N.C.(C#5)

8va bassa

sim.

1st Interlude:

* N.C.

C#5 D5

C#5

8va bassa

P.M.

P.M.

*Doubled by synth. 8va.

N.C.

C#5 D5

C#5

8va bassa

P.M.

P.M.

P.M.

N.C.

8va bassa

P.M.

P.M.

P.M.

P.M.

8va bassa

8va bassa

P.M. P.M. P.M. P.M.

T
A
B

1 2 3 0 4 3 2 5 4 3 2 6 5 4 0 4 3 1 0 4 1 0 3 2

8va bassa

loco

8va bassa

loco

slight P.M. P.M.

T
A
B

3 2 0 4 2 4 0 1 2 4 0 1 2 0 4 2 1 0 3 2 1

P.M. P.M. P.M.

T
A
B

0 4 2 1 0 1 0 3 2 1 0 1 1 0 4 0 4 0 4 3 2 3 4 0 2 1 0 4 2 1 0 3

T
A
B

2 1 5 2 8 6 8 7 6 10 10 9 6 7 10 9 8 10 9 12 12 11

Guitar Solo:

*N.C.(F#)

(E)

T
A
B

12 11 8 11 9 11 9 10 12 11 8 11 9 11 9 10 12 11 9 14 12 11 13 11 12 11 9 11 9 14

*Chords derived from bass figure.

(G)

12 11 12 11 10 11 15 14 12 14 12 17 16 14 15 14 12 14 12 17 15 14 16 14

(B6)

17 18 17 15 17 15 17 18 17 15 17 15 20 15 20 15 20 15 20 15 17 15 17 15

17 18 17 15 17 15 17 18 17 15 17 15 20 15 20 15 20 15 20 15 17 15 17 15

(Gm)
8va

17 18 17 15 18 15 17 18 17 15 18 15 20 15 20 15 20 15 20 15 17 15 17 15

(Gm)
8va

17 18 17 15 18 15 17 18 17 15 18 15 20 15 20 15 20 15 20 15 17 15 17 15

(C#m)
8va

19 21 19 17 16 17 16 16 15 14 13 16 14 12 14 12 7 9 7 6 7 5

2nd Interlude:

C#5

*Fdbk.
(8va)

Fdbk.

rem. bar (slight vib.)

8va bassa

Fdbk.

Fdbk.

Pitch. Ef

N.C.(C#5)

Gtr. 2 (Synth.)

loco

Gtr. 1

*8va bassa

P.M.

P.M.

*8va bassa applies to down stemmed notes only.

8va bassa

P.M.

P.M.

Gtr. 2

N.C.

C#5

Gtr. 1

8va bassa

P.M.

N.C.(B5)

8va bassa

C#5

D5

N.C.

C#5

D5

N.C.

C#5

Who!

Tried to

mem. bar
1/2

8va bassa

P.M.

Bridge 2:

w/Rhy. Fig. 2 (Gr. 1)

C#sus

C#sus2

C#5

live the life you live and saw it does - n't work for me. I bare

C#sus

C#7(no 3rd)

C#sus

C#5

C#(6)

all that I am made of now. At - trac - tive I can't be. In

Gsus2

Eb

Hang - ing on by a thread. _____

Spin - ning a cage. _____

8va bassa

10

8

0

3

0

6

0

4

8

10

10

8

4

(8)

(4)

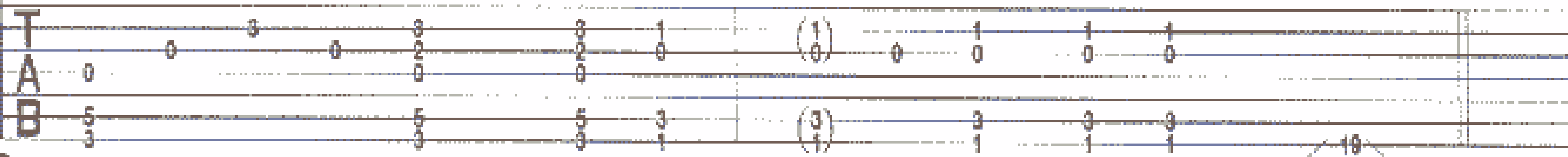
D(sus)

D5

C5

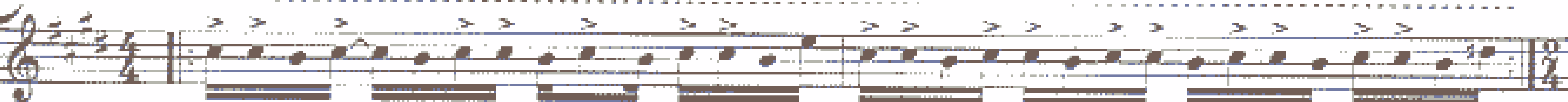
_____ De - nied and mis read. _____

8va bassa



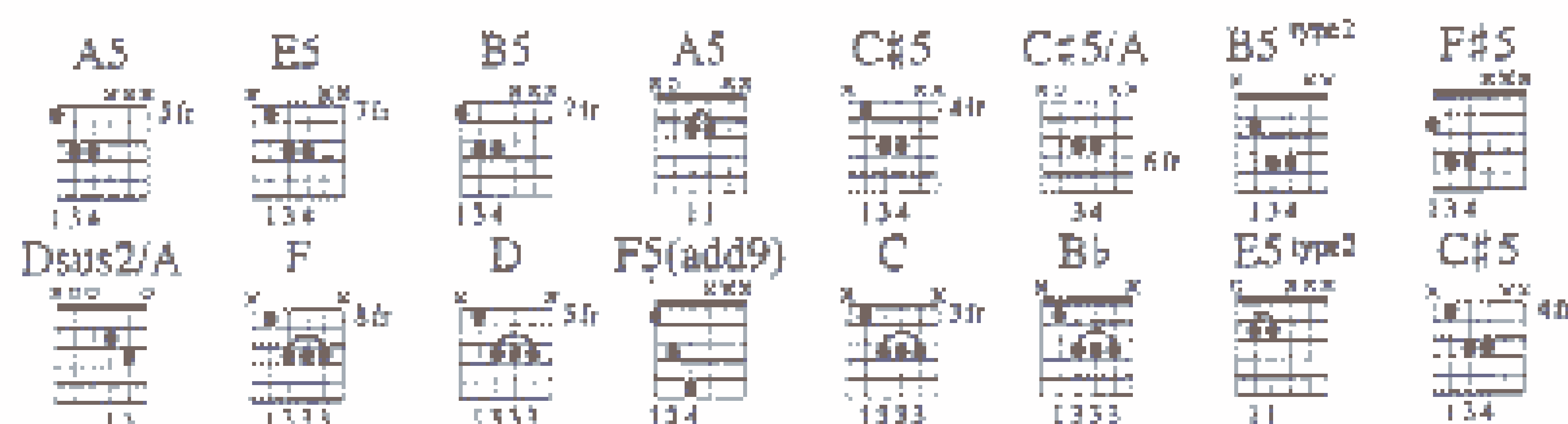
N.C.(C#5)

8va bassa



INNOCENCE FADED

By JAMES LABRIE, KEVIN MOORE,
JOHN MYUNG, JOHN PETRUCCI and MICHAEL PORTNOY



Moderate rock ♩ = 112

Rhy. Fig. 1

Intro:

Gtr. 1
(w/dist.)

Riff A

E5

B5

**Gtrs. 2 & 3
(w/dist.)

*Gtrs. 4 & 5

*Gtr. 2 is clean electric; **Up stemmed guitar panned left, down stemmed guitar panned right.
Gtr. 3 is acoustic. ***Both gtrs. vib. throughout.

A5

G#

A5

E5

B5

end Rhy. Fig. 1

C#5

C#5/A

B5 7ped

G#

A5 7ped

F#5

end Riff A

both gtrs. vib.

end Rhy. Fig. 1A

(Gtr. 1 out)

Dsus/A

vib. w/bar

(Two Gtrs. out)

Verse 1:

*Asus

Am11

Csus

GS(9)

1. An - i - ma tion

breathes, a cloud - less mind.

end Rhy. Fig. 2

Rhy. Fig. 2

hold

hold

hold

hold

**vib. w/bar (throughout Rhy. Fig. 2)

*Bass plays D pedal next 16 bars.

**Vib. applies to Gtr. 2 only.

Innocence Faded - 13 - 2

w/Rhy. Fig. 2 Gtrs. 4 & 5 (3 times)

Asus Am11 Csus

Fas - ci - na - tion. _____ leaves _____ the doubt

G5(add9) Asus Am11

- ing _____ blind. _____ Un - til the cir cle _____ breaks _____

Csus4 G5(9) Asus

and wis - dom lies _____ a head, _____ the faith - ful live _____

Am11 Csus G5(9) (Gtr. 2 out)

_____ A - wake, _____ the rest _____ re - main _____ mis - led. _____

Bridge 1:

N.C.(B♭)

(Gm)

Some will _____ tran - scend _____ spin - ning

Gtr. 3

*Rhy. Fig. 3

w/slight P.M. on ③

TAB

7	8	7	9	8	10	8	9	7	7	9	10	9
								10		10	10	10

*In unison w/Bass Gtr.

(Dm) (C)

years. _____ Whoa. _____

end Rhy. Fig. 3

TAB

7	7	7	9	7	10	7	9	7	7	9	10	9
								10		10	10	10

w/Rhy. Fig. 3 (Gtr. 5)

(B♭) (Gm) (Dm) (C)

One as _____ if time _____ dis - ap - pears. _____

E5 type2

A5 type2

*D5

Csus2/G

(Gtr. 1 out)

to find you.

Cal - low and vain,

Gtrs. 4 & 5

Rhy. Fig. 4

hold

**vib. w/bar (next 4 bars)

*Bass plays root
of chords next
16 bars.

**Vib. applies to Gtr. 2 only.

F5/C

G5

fixed

like

a fos

sil,

shroud - ing

end Rhy. Fig. 4

hold

hold

w/Rhy. Fig. 4 (Gtrs. 4 & 5)

D5

Csus/G

F5/C

G5

(Gtrs. 4 & 5 out)

pain.

Pas - sion - less stage,

dis - tant like broth - ers. Wear - ing

D5/A

C5/G

F5/C

G5

ap - a - thet - ic dis - plays, shar - ing flesh like en - vy in cag - es.

end Rhy. Fig. 5

Gtr. 1

*Rhy. Fig. 5

f hold

P.M.

hold

P.M.

*Rhy. Fig. 4 simile w/distortion added

w/Rhy. Fig. 5 (Gtr. 1)

D5/A

C5/G

F5/C

G5

Con - de - scend - ing, not in - tend - ing to end.

Bridge 2:

N.C.(Bb)

Some will — turn — end — spin — ning

Gtr. 1 Rhy. Fig. 6

P.M.

T 7 7 8 8 7 7 9 9 8 8 10 10 8 8 9 9 7 7 7 7 9 9 10 10 9 9

A 8

B 10

(Dm) (C)

years. ————— Whoa. —————

end Rhy. Fig. 6

T 7 7 7 7 9 9 10 10 7 7 9 9 7 7 7 7 9 9 10 10 9 9 10 10 9 9

A 7

B 10

w/Rhy. Fig. 6 (Gtr. 1)

(Bb) (Gm) (Dm) (C)

One as — if time — dis — a — pears. ————— Whoa. —————

D.S. § (take 2nd ending) at Coda

⊕ Rhy. Fig. 7

Coda ES 17m2 AS 17m2 E B *G/E

Gtr. 1 / (Gtr. 1 out)

to find — you. Be — gin — nings get dom

Rhy. Fig. 7A

Gtrs. 2 & 3

Rhy. Fig. 8

T 0

A 0

B 0

*Bass guitar plays E.

*D/A A F *C/F *G/C Dsus D

pli - cat - ed the far - ther we pro - gress. ————— end Rhy. Fig. 8

hold

TAB

*Bass guitar plays A pedal. *Bass guitar plays F pedal. *Bass guitar plays C.

w/Rhy. Fig. 8 Gtrs. 4 & 5)

E B *G/E D/A A F C/F *G/D Dsus D

O - pin - ions are cal - cu - lat - ed, im - mune to o - pen - ness. —————

*Bass guitar plays E pedal. *Bass guitar plays D pedal.

Asus2 A/C# ES/B E G5/D G5 Asus Esus

Be - yond the cir - cles's edge we're dri - ven by her bless - ings. —————

hold hold hold hold hold hold hold hold

TAB

Gsus2 Asus Bsus Esus2 D5 B5 w/Fill 1 (Gtr. 3)

For - ev - er hes - i - tat - ing, caught be - tween the wheel. —————

hold hold hold hold hold

TAB

Fill 1
Gtr. 3 (w/dist.)

Gtr. 3 out

mf

TAB

Chorus:

w/Rhy. Figs. 1 & 1A (Gtrs. 1, 4 & 5)

A5 E5 B5 A5 G# (6) 4fr

In - no - cence fad - ed, — the mir - ror falls — be - hind — you. —
(Ah. —————)

w/Rhy. Fill 1 (Gtrs. 4 & 5)

C#5 A5(type2)

A5 E5 B5

Cyn - i - c'ly jad - ed, — The child — will crawl — to find — you —
(Ah. —————)

w/Riff A (Gtrs. 2 & 3)

w/Rhy. Figs. 1 & 1A (Gtrs. 1, 4 & 5)

A5 E5 B5 A5 G# (6) 4fr

Yeah. —

w/Fill 2 (Gtrs. 4 & 5 out)

w/Rhy. Figs. 7 & 7A (Gtrs. 1-3)

A5 E5 B5

Whoa. —

Rhy. Fill 1 C#m9
Gtrs. 4 & 5

Asus2

(cont. in Rhy. Fig. 1A)

Fill 2
Gtrs. 2 & 3

8va

Two Gtrs. out

Outro:

Gtr. 1

E B/E G/E D/E A/E F/E C/E G/E

P.M. P.M. P.M. P.M. P.M. P.M.

E \flat /E Dsus D N.C. (F) (Gsus) C5 C#5

P.M. P.M.

hold hold

N.C.

E5

N.C.(E5)

A.H.
(Bva)

D/A

A

E

hold

P.M.

P.M.

Harm. P.M.

A.H. 1/2

A.H. pitches: E \flat , F \sharp , E \flat

B/E G/E

D/E

A/E

steady gliss.

P.M. P.M. P.M. P.M. P.M. P.M.

E \flat /E Dsus

D

N.C.

(C)

(Am)

F5 G5 F5 D5

P.M.

P.M.

hold P.M.

N.C.

Musical notation for the first system, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and slurs. Below the staff is a guitar tablature (TAB) with six lines, showing fret numbers and bar lines.

A5

D5/A

G5

F5

Musical notation for the second system, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and slurs. Below the staff is a guitar tablature (TAB) with six lines, showing fret numbers and bar lines.

P.M.

E

B/E

G/E

D/E

A/E

8va

C/E

G/E

Gtr. 5

Musical notation for the third system, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and slurs. Below the staff is a guitar tablature (TAB) with six lines, showing fret numbers and bar lines.

f

trem. bar

Gtr. 1

Musical notation for the fourth system, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and slurs. Below the staff is a guitar tablature (TAB) with six lines, showing fret numbers and bar lines.

8va

Eb/E

Dsus

D

N.C.

(F)

(Gsus)

C5

Musical notation for the fifth system, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and slurs. Below the staff is a guitar tablature (TAB) with six lines, showing fret numbers and bar lines.

Musical notation for the sixth system, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and slurs. Below the staff is a guitar tablature (TAB) with six lines, showing fret numbers and bar lines.

P.M.

hold

hold

(Am)₃ F5 G5 F5 D5 N.C.

P.M.

TAB

T												
A	14	17				10	12	10		9	0	
B			15	13	12	13	12		12	(12)	7	0

hold - - - P.M.

TAB

T												
A	2	0				0	5	0	0	(0)	7	0
B			3	1	0	1	0		0	0	6	0

A5 D5/A G5 F5

P.M.

TAB

T												
A	10	12	13	13	15	17	12	10	10	8		
B							12	14	10	12	10	7

P.M.

TAB

T												
A	8	10	10	12	14	12	7	7	5	7	5	6
B												

E5 B/E G/E D/E A/E

w/ slight P.M.

TAB

T												
A	0	0	7	6	0	7	6	9	8	11	8	8
B												

hold

TAB

T												
A	2	2				7	7	8	8	8	8	7
B						9	9	9	9	9	9	9

F/E

C/E

8va

G/E

E♭/E

Dsus

w/slight P.M.

*Both notes vib.

2

Dsus2

Cm7

2nd time
To Coda 1

Gm N.C.

Gtr. 3

Gtr. 3

Gtr. 4

(both notes vib.)

T
A
B

Gtr. 1

T
A
B

Coda 1

N.C.

(*w/12/8 feel)

Gtr. 2 N.C.
(Kybd.)

Riff B

end Riff B

Gtr. 3

Gtr. 4

(both
notes vib.)T
A
B

Gtr. 1

T
A
B* Drums superimpose $\frac{12}{8}$ feel ($\text{♩} = 104$)
over straight eighth feel ($\text{♩} = 152$), till $\frac{4}{4}$

N.C.

mf

T
A
B

mf

P.M.

P.M.

T
A
B

w/Riff B (organ arr. for gtr - play 2 times)

G5 F#5 F5 E5 G5 F#5 F5 E5

Gtr. 1

f p.m.

14 8 10 8 10 8 14 8

TAB

5 5 5 4 4 4 3 3 3 2 2 5 5 5 4 4 4 3 3 2 2

Gsus2 F#sus2 F#sus2

12 12 12 11 11 11 10 10 10 9 9 12 12 12 11 11 11 10 10 9 9 7 6 1

TAB

12 12 12 11 11 11 10 10 10 9 9 12 12 12 11 11 11 10 10 9 9 7 6 1

(Half-time Feel)

w/Riff A (4 times) & Rhy. Fig. 1 (1st 2 bars only - 4 times)

F#m7sus Gsus Emaj6/7#11 Asus F#m7sus Gsus

14 15 14 15 19 14 19 14 15

TAB

14 15 14 15 19 14 19 14 15

Emaj6/7#11

Asus2 F#m7sus

Gsus

Emaj6/7#11

Asus2

19 19 14 14 16 16 11 11 16 16 14 16 12 14 12 15 14 12 0 12 14 15 16 14 17 16 14 16 14

TAB

19 19 14 14 16 16 11 11 16 16 14 16 12 14 12 15 14 12 0 12 14 15 16 14 17 16 14 16 14

F#m7sus

Gsus

Emaj6/7#11

Asus

17 14 15 16 15 14 17 16 15 14 16 14 15 17 15 14 16 15 14 18 17 16 19 19 20 21 19 19

TAB

17 14 15 16 15 14 17 16 15 14 16 14 15 17 15 14 16 15 14 18 17 16 19 19 20 21 19 19

Half - time ♩ = 76

N.C.(G#m)

1.

First system of musical notation, first staff. It contains a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music consists of a series of eighth and sixteenth notes, mostly beamed together in groups of four. There are some slurs and ties. The notation is for a guitar solo.

TAB

4 4 2 4 4 2 4 4 2 4 4 4 2 4 4 6 6 4 4 4 2 2 2 4 2 4 4 4 2 2 4 4 2

2.

N.C.

Second system of musical notation, first staff. It continues the melody from the first system. It includes a triplet of eighth notes marked with a '3' and a slur. There are also some slurs and ties. The notation is for a guitar solo.

TAB

4 4 2 2 2 4 2 4 4 4 2 2 4 4 2 4 4 2 4 1 1 4 2 2 2 1 1 4 1 4 2 1 4 2

E

F#

Third system of musical notation, first staff. It continues the melody. It includes a triplet of eighth notes marked with a '3' and a slur. There are also some slurs and ties. The notation is for a guitar solo.

TAB

2 2 1 2 1 1 4 2 4 1 4 2 1 4 2 0 0 2 4 4 2 0 2 4 4 6 4 2

E/G#

F#/A#

N.C.(G#m)

Fourth system of musical notation, first staff. It continues the melody. It includes a triplet of eighth notes marked with a '3' and a slur. There are also some slurs and ties. The notation is for a guitar solo.

TAB

2 4 7 4 7 6 4 7 6 4 7 6 7 0 7 6 2 4 2 4 4 2 4 4

F#

E

C#m

E

F#

Fifth system of musical notation, first staff. It continues the melody. It includes a triplet of eighth notes marked with a '3' and a slur. There are also some slurs and ties. The notation is for a guitar solo.

TAB

4 6 6 4 6 7 6 7 7 6 7 9 7 6 4 2 0 0 0 0 0 0 0 2 4 2 2 2 2 2 2 2 4 6

E/G#

E/G#

F#7/A

N.C.

N.C.(G#m)

(F#7/A#)

P.M.

P.M.

mf (clean tone)

(Bb)

(C#m)

(E)

(F#)

(E/G#)

(F#7/A#)

G#m(96)

F#7(4)/A#

B(4)

C#m7

let ring

E

F#7(4)

E/G#

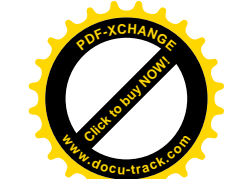
F#7(4)/A#

rit.

Moderately ♩ = 100

BS

f (dist. tone) let ring throughout



First system of musical notation for guitar, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, some with accents. Below the staff is a six-string guitar tablature with fret numbers 2, 4, 2, 2, 2, 4 in the first measure, and 2, 2, 2, 2, 2, 2 in the second measure.

Second system of musical notation for guitar. The treble staff continues the melodic line. Above the staff, "Gtr. 3" and "B5" are written. The tablature for the second system shows fret numbers 0, 0, 0, 0, 0, 0 in the first measure, 0, 0, 0, 0, 0, 0 in the second measure, and 7, 4, 5, 7, 5, 7 in the third measure, with a circled 4/6 in the final measure.

Third system of musical notation for guitar. The treble staff features a melodic line with a "P.M." (palm mute) instruction and a "1/2" (half note) instruction. The tablature shows fret numbers 7, 5, 5, 5, 4, 4 in the first measure, 4, 0, 0, 4, 0, 0 in the second measure, and 4, 0, 0, 4, 0, 0 in the third measure, with a circled 4/6 in the final measure.

Fourth system of musical notation for guitar. The treble staff shows a melodic line with a "3" (triple) instruction. The tablature shows fret numbers (5), 6, 6, 6, 6, 6 in the first measure, 4, 4, 8, 9, 11, 9 in the second measure, and (9), 12, 11, 13, 11, 12, 14 in the third measure, with a circled 4/6 in the final measure.

Fifth system of musical notation for guitar. The treble staff shows a melodic line with a "3" (triple) instruction. The tablature shows fret numbers 12, 14, (14), 12, 14, 12, 11, 13, 11 in the first measure, (12), 18, 19, 18, 19, 16, 19, 16, 18, 16, 18, 16, 18, 16, 18, 16 in the second measure, and 18, 16, 18, 16, 18, 16, 18, 16 in the third measure.

w/Riff B (organ arr. for gtr. - play 1 1/2 times)

N.C. P.M. 15ma Gtr. 1 15ma Gtr. 3 P.M.

f (w/ heavy dist.)

TAB 3 3 3 2 2 2 1 1 1 0 0 3 3 3 2 2 2 1 1 0 0 0 0 3 2 2 2 1 1 1 0 0

w/Riff B1 N.C.(G) (D/F#) (F) (Em) * Gtr. 2 B B7 Em E7

Gtr. 1 Gtr. 3 P.M. P.M. P.M. P.M.

TAB 10 10 10 9 7 5 8 0 9 2 10 7 9 10 9 12 10 9 10 12 9 5 7 9 7 6 4 5 4 5 4 7

* Kybd. arr. for gtr.

Slower (♩ = ca 80) N.C.(C) (Am) (E) (G)

P.M. freely

TAB 7 5 4 7 5 4 5 4 2 5 4 2 9 7 5 9 7 5 7 5 4 7 5 3

Faster (♩ = 108) Fdim(no 3rd) D E

P.M.

TAB 5 3 2 5 3 2 0 6 2 0 5 2 4 5 4 5 7 4 5 7 6 7 9 6 7 9 6 7 9

Riff B1

TAB 5 4 7 4 7 3 2 5 4 5 2

Chords: Dm, A \flat dim, C, E \flat dim

a tempo

T
A 10 14 14 10 11 10
B 12 12 9 10 9 11 11 8 9 8 10 10 7 0 12 12 9 9 10 10 7 7 9 9 5 5 0 0 5

Chords: E \flat 9, E \flat 9 type2, Am, A7

T
A 10 10 7 7 0 9 6 6 0 0 5 6 0 0 6 6 7 7 6 6 7 7 4 4 5 5 3
B 7 0 0 5 6 7 7 4 5 7 7 4 4 5 5 3

(Half - time Feel)

Chords: Dm, G, E, A, Dm, G

tr (Fast trill)

T
A 5 2 3 3 5 5 2 4 5 4 3 0 7 9 5 9 5 0 10 12
B 1 5 0 4 2 4 5 4 3 0 7 9 5 9 5 0 10 12

Chords: E/B, E7, E7/B, E7/G \sharp , E7 type2

T
A 0 10 9 12 9 10 12 4 5 4 7 4 5 7 2 3 2 2 6 2 9 6 2 3 2 6 2 3 5 0 0 0 1 1 1 3 3 3 5 5 5
B 0 10 9 12 9 10 12 4 5 4 7 4 5 7 2 3 2 2 6 2 9 6 2 3 2 6 2 3 5 0 0 0 1 1 1 3 3 3 5 5 5

Free time (♩ = ca. 63)
w/Percussion


Coda2

Gtr. 3 *Dsus2* *C7sus*



rit.

TAB



Gtr. 1

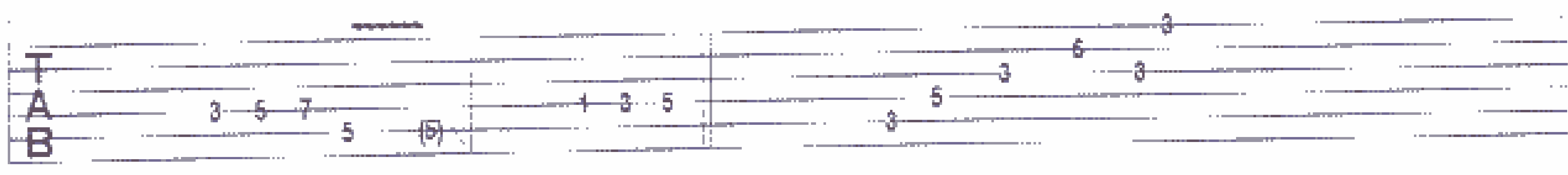
let ring throughout

Gtr. 2

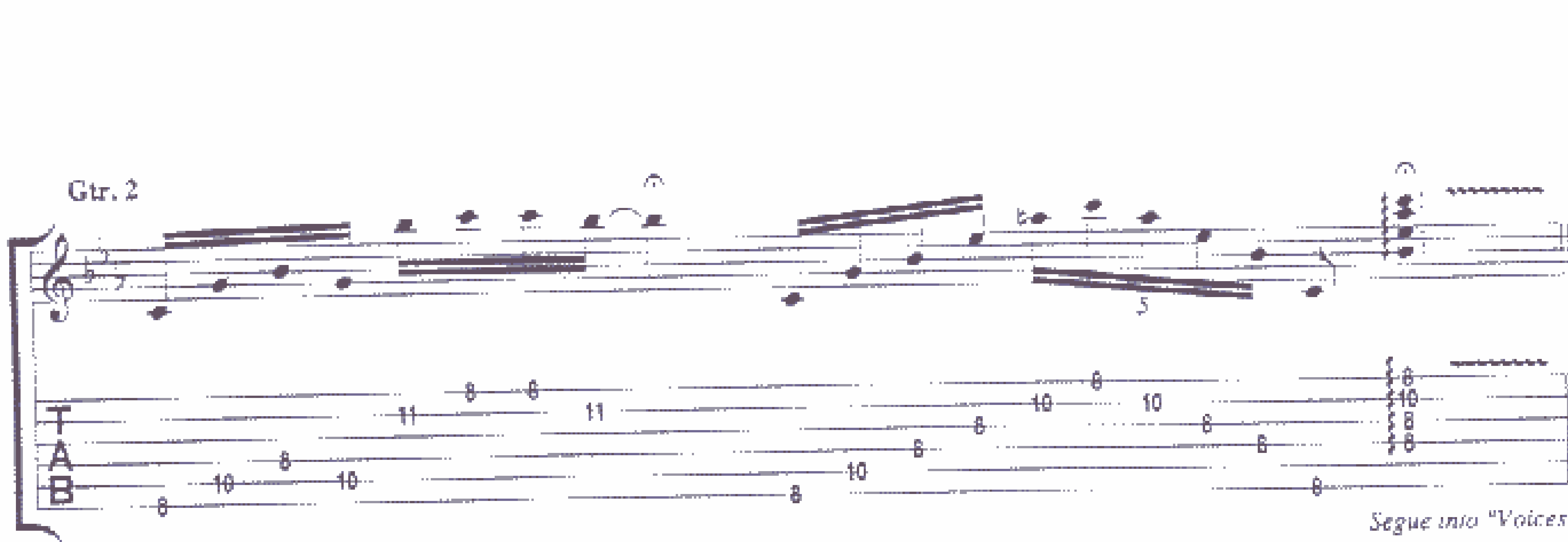
Gtr. 1



TAB



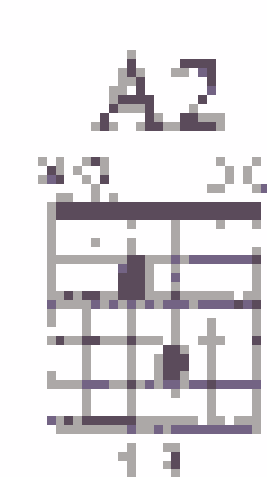
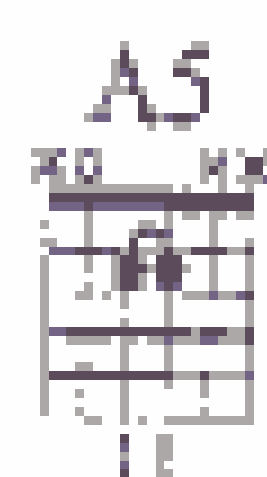
Gtr. 2



Segue into "Voices"

VOICES

By JAMES LABRIE, KEVIN MOORE,
JOHN MYUNG, JOHN PETRUCCI and MICHAEL PORTNOY



Fast ♩ = ca. 252
w/Half-time feel

Intro:

B(♯11)

Gtr. 1 (Elec.) w/Bass ostinato

A5

Drums accent w/gtr.



F/A G5/A F5/A

P.M. . . . P.M. . . . P.M. . . . P.M. . . .

TAB 10 7 0 0 0 0 0 0 7 5 0 0 5 3 0 0 0 0

(A5) N.C.

P.M. . . . 1/4 P.M. . . . 1/4 P.M. . . . 1/4

TAB 0 7 0 7 6 3 0 5 3 0 7 0 7 6 3 0 5 3 0 7 0 7 6 3 0 5 3

(E5) A5 G5 (E5) A5 G5

P.M. . . . P.M. . . .

TAB 0 3 4 5 6 5 3 5 3 0 7 0 7 6 3 0 5 3 0 7 0 7 6 3 0 5 3

(E5) A5 G5 (E5) N.C. (A5)

P.M. . . . P.M. . . . P.M. . . . 1/4

TAB 0 7 0 7 6 3 0 5 3 0 7 6 7 6 3 2 1 0 0 7 0 7 6 3 0 5 3

(A5)

P.M. . . . 1/4 P.M. . . . 1/4 A.H. (8va) 1/2

TAB 0 7 0 7 6 3 0 5 3 0 7 0 7 6 3 0 5 3 0 3 4 5 6 5 3 5 3

♩ = ca. 122 ♩♩ = ♩

Verse 1:
Gtrs. tacet
A Mixolydian
A7(♯)*

Musical staff with lyrics: "Love just ———"

Rhy. Fig. 1
**Gtr. 2

Musical staff with dynamics: mp

TAB staff with fret numbers: 12 10 12 0 | 11 10 11 0

*No 3rd
**Keyboard arr. for gtr.

Dm(9)(A)

Em(A)

Musical staff with lyrics: mmm, don't stare."

Musical staff

TAB staff with fret numbers: 10 10 10 0 | 12 12 12 0

A7(3)

A6(3)

Musical staff with lyrics: he used to say to me,

Musical staff

TAB staff with fret numbers: 12 10 12 0 | 11 10 11 0

Dm(9)(A)

Em(A)

Musical staff with lyrics: ev 'ry Sun day morn ing. The

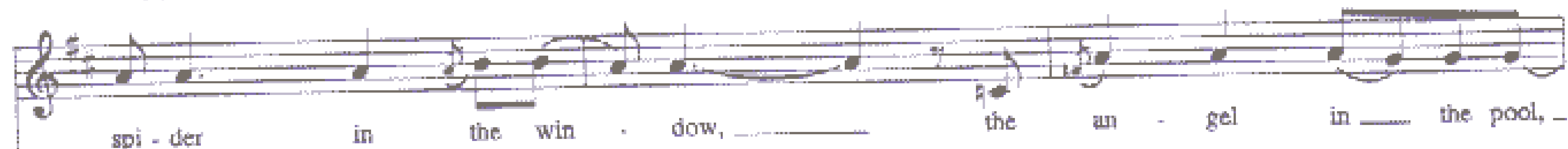
Musical staff

TAB staff with fret numbers: 10 10 10 0 | 12 10 12 0 12 12

A7(3)

A6(3)

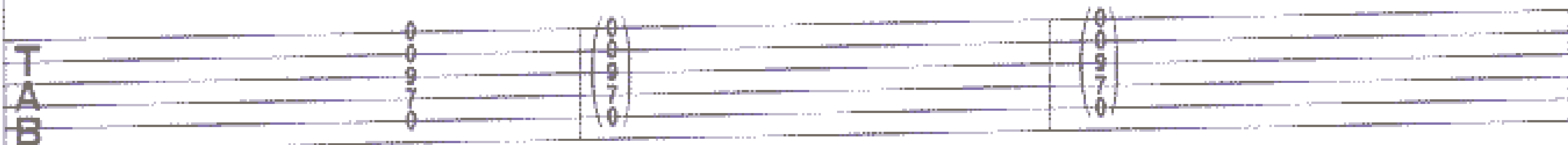
Dm(9)(A)



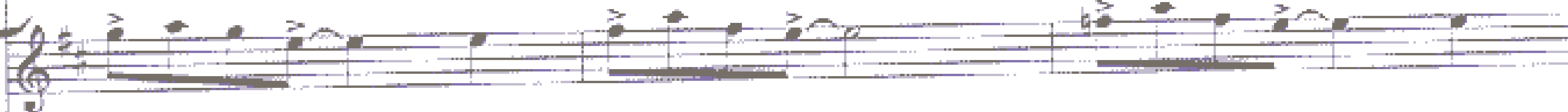
Gtr. 1

*w/ heavy amp tremolo
fade in**mf*

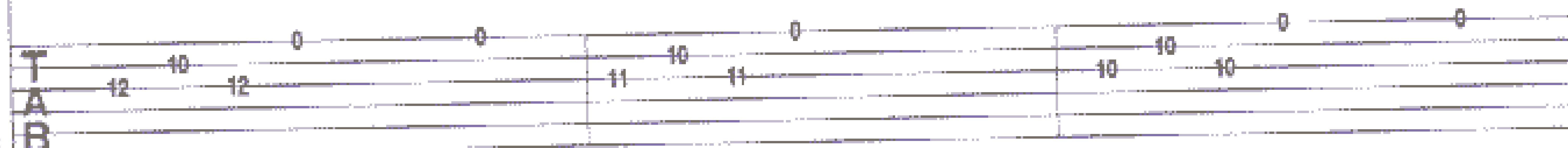
TAB



Gtr. 2



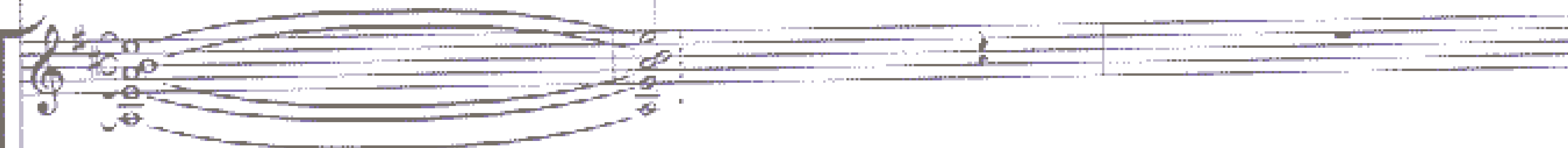
TAB



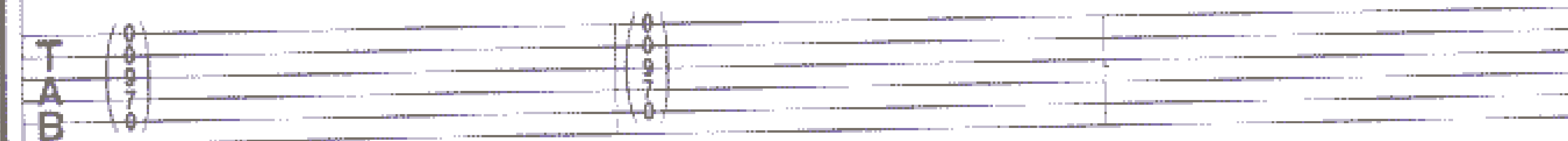
Em(A)

A7(3)

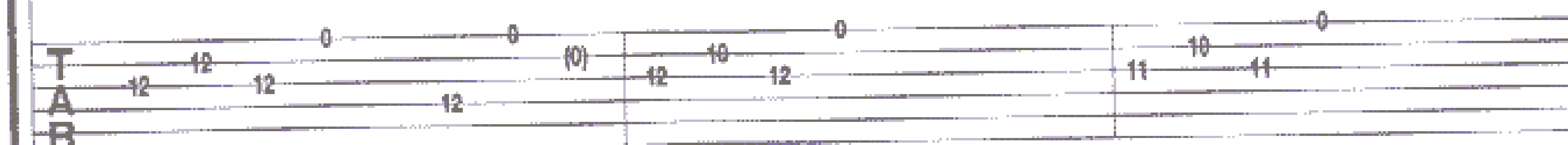
A6(3)



TAB



TAB



Dm(9)(A) Em/(A) A A6(♭)(F♯) Dm(9)(A)

wi - dow makes the rules.

end Rhy. Fig. 1

Elec. Gtr. 1
vol. swells

T A B

10 10 10 12 12 12 14 15 12 5 (5) 5 8

Dm7/(G) G A A6(♭)(F♯) Dm(9)(A) Dm7/(G) G

"So

grad. bend

T A B

(6) 4 (4) 2 3 4 (4) (4)

w/Rhy. Fig. 1 (Gtr. 2)
 A7(B) A6(♭)(F♯) Dm(9)(A) Em/(G)

speak, I'm right here," she used to say.

grad. bend

T A B

2 (2) 2 3 (3) 2

A7(B) A6(♭)(F♯) Dm(9)(A) Em/(G)

to me. Not a word, not a word.

T A B

1/2 1 0 2 (2) (2) (2) (2)

A9 A₉^b A₉^(b13) Asus2

Jud-as on the ceil - ing, the dev - il in — my bed, — I guess

Rhy. Fig. 2
Gtr. 1

end Rhy. Fig. 2

TAB

Gtr. 2 (Acoustic)

TAB

w/Rhy. Fig. 2 (Gtr. 1)

A9 A₉^b A₉^(b13) Asus2

Eas - ter's nev er com - ing so I'll just wait in - side my

Gtr. 3

TAB

w/Rhy. Fig. 1 (Gtr. 2, 1st 8 measures only)

A6(9) Dm(9)/(A) Em/(A)

head.

TAB

Gtr. 1

pp

Gtr. 4

w/ heavy amp tremolo
fade in

mf

*w/Vocal Fill 1, 3rd time only

- ca. 130

Chorus:

F5 F(#9) F5

Like a scream, but sort of si - lent, liv ing off my night.

2.3. See additional lyrics.

let ring

*Vocal Fill 1 replaces next 4 bars, 3rd time only.

Fmaj7b5

A5(9)

D/A

Dm/A

(C#)

(B)

A5

mares, voic - es re - peat - ing me,

let ring

Vocal Fill 1

D/A G5 A

"Feel ing threat - ened?" we re - flect your hopes and fears.

TAB

D/A Dm/A (C#) (B) A5 F F(9)
N.C.

Voic - es dis - cuss - ing me. "Oth - ers steal your thoughts.

let ring

TAB

*3rd time substitute w/Rhy. Fill 1

To Coda 2 ⊕ G5 G2 (B) (C) (B)
N.C.

they're not con - fined with in your mind. Hey!

TAB

Rhy. Fill 1

harm. (15ma) ----

TAB



(E5) A5 G5 (E5) A5 G5

P.M.

TAB

P.M.

TAB

Double-time feel ♩ = 132

(Am)
N.C.

Thought dis - or - der, dream con - trol, now they

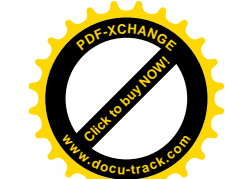
P.M.

TAB

read my mind on the ra di - o.

P.M.

TAB



(F#m)

But where was the gar - den of

P.M.

TAB

5 5 2 2 5 5 2 2 2 2 2 2 4 2 2 5 5 2 2 5 5 2 2 2 2 2 2 4 2 2

E - den?

P.M.

TAB

5 5 2 2 5 5 2 2 2 2 2 2 2 2 4 5 5 2 2 5 5 2 2 4 6 7 7 5 4 5 7 4 5 7

(Am)

feel c - lat - ed, I feel de - pressed,

P.M.

TAB

3 3 0 0 3 3 0 0 0 0 5 0 0 7 0 0 3 3 0 0 3 3 0 0 0 0 5 0 0 7 0 0

sex is death, death is sex,

P.M.

TAB

3 3 0 0 3 3 0 0 0 0 5 0 0 7 0 0 3 3 0 0 3 3 0 0 5 7 8 5 7 8 8 7 5 8 7 5

Double-time feel

♩ = 140

N.C.(Am7)

You've got to know who you're dealin' with because,

T
A
B

*like a stranger,**a - heh,**just might come in through here with a gun...*

T
A
B

Gtr. 1

*and then,**what would you do?**(Heh.)**Every -*

T
A
B

Gtr. 4

T
A
B

*thing is immaterial,**'n' you know that reality**is immaterial,*

T
A
B

T
A
B

Half-time (♩ = ca. 66)

♩ = ♩ This is not reality...

A5
*Gtr. 4
grad. fade in
pp
**Gtrs. 1 & 3

The first system of music shows a guitar solo on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The solo consists of a series of eighth and sixteenth notes, with some notes beamed together. A long horizontal line with a diamond at the end spans across the system, indicating a sustained note or a long sustain. Below the staff is a guitar tablature with fret numbers 0, 2, 4, 5, 7, and 9. The word "let ring" is written above the tablature, and the dynamic "p" is written below it.

*Gtr. 4 dim. over next 9 bars.
**Gtr. 1 clean w/flanger
Gtr. 3 acoustic

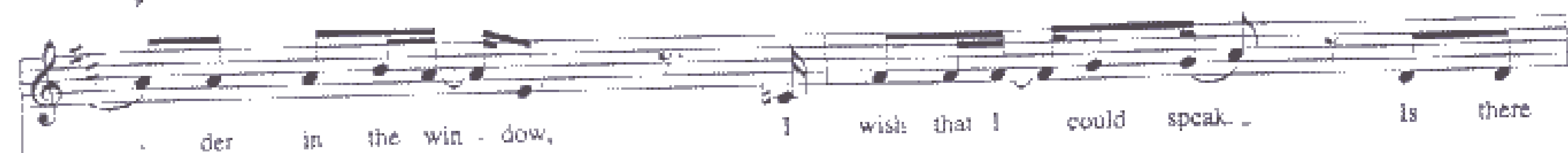
The second system of music continues the guitar solo and vocal line. The guitar solo is on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The solo consists of a series of eighth and sixteenth notes, with some notes beamed together. A long horizontal line with a diamond at the end spans across the system, indicating a sustained note or a long sustain. Below the staff is a guitar tablature with fret numbers 0, 2, 4, 5, 7, and 9. The word "let ring" is written above the tablature, and the dynamic "mp" is written below it. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The vocal line consists of a series of eighth and sixteenth notes, with some notes beamed together. The lyrics "Ooo, ah, I'm" are written below the staff.

A5(9)

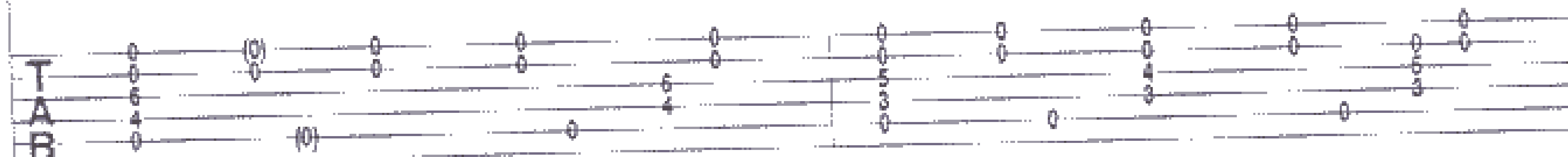
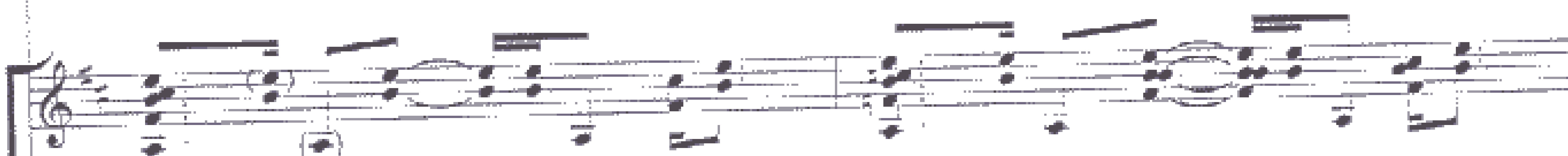
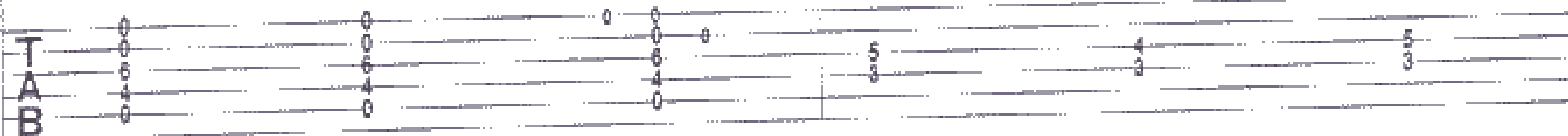
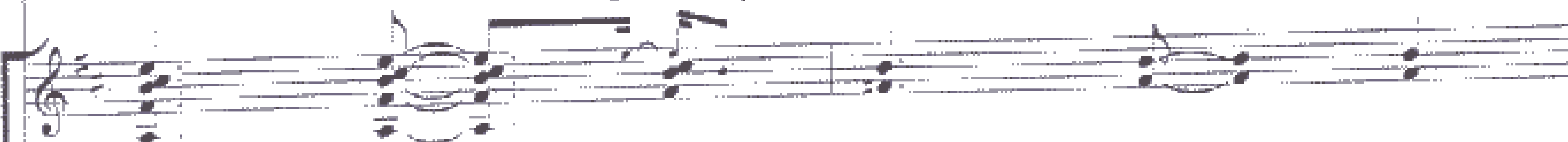
A9/G*

The third system of music continues the guitar solo and vocal line. The guitar solo is on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The solo consists of a series of eighth and sixteenth notes, with some notes beamed together. A long horizontal line with a diamond at the end spans across the system, indicating a sustained note or a long sustain. Below the staff is a guitar tablature with fret numbers 0, 2, 4, 5, 7, and 9. The word "let ring" is written above the tablature, and the dynamic "mp" is written below it. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The vocal line consists of a series of eighth and sixteenth notes, with some notes beamed together. The lyrics "kneel - ing on the floor, - star - ing at the wall, - like the spi -" are written below the staff.

The fourth system of music continues the guitar solo and vocal line. The guitar solo is on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The solo consists of a series of eighth and sixteenth notes, with some notes beamed together. A long horizontal line with a diamond at the end spans across the system, indicating a sustained note or a long sustain. Below the staff is a guitar tablature with fret numbers 0, 2, 4, 5, 7, and 9. The word "let ring" is written above the tablature, and the dynamic "mp" is written below it. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The vocal line consists of a series of eighth and sixteenth notes, with some notes beamed together. The lyrics "kneel - ing on the floor, - star - ing at the wall, - like the spi -" are written below the staff.

A⁶/F⁺⁺Am(^{b13}₉)A5(^{b13}₉)Am(^{b13}₉)

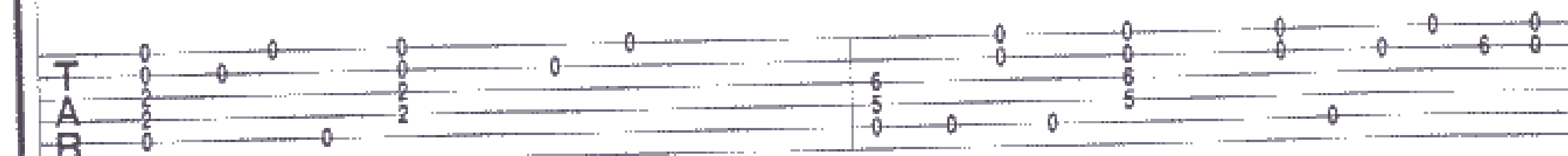
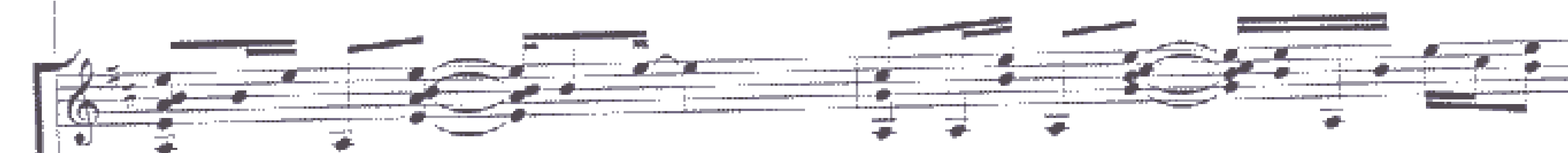
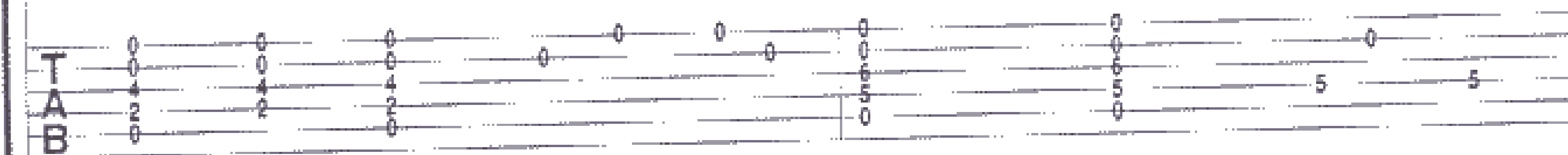
2nd line only -



*Bass plays A.

A2

A9



Gtr. 4 tacet

A5

A7



Gtr. 1

f

TAB

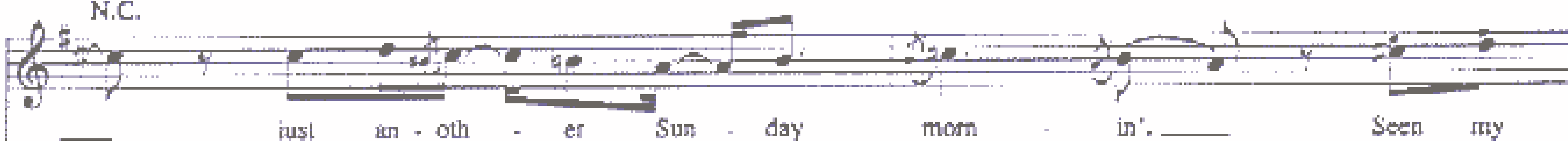
9 7 6 5

(F#)
N.C.

F5

F(b5)

F5

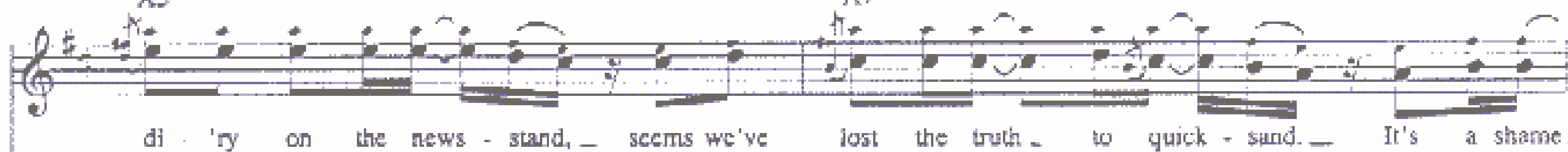


TAB

2/4 2 5 4 5 3

A5

A7



TAB

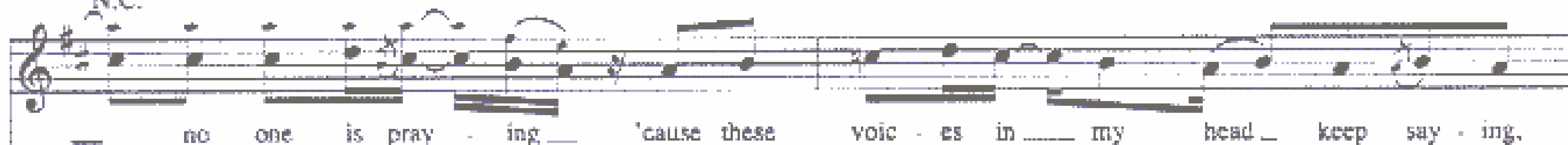
0 7 0 0 6 5 4 3

(F#)
N.C.

F5

F(b5)

F5



TAB

2/4 2 5 4 5 3



w/Rhy. Fig. 3 (Gtr. 1, 1st 7 meas.)

A5 F5/A C5/A

"Love, just don't stare." Re - veal the world when you're sup -

D5/A B7/A

posed to." With - drawn and in - tro - vert - ed in -

E5/A F5/A

fect - ious - ly per - vert - ed, "Be - ing laughed at and con - fused keeps us

Gsus G5 G2 G5 A5

pleas - sant - ly a - mused e - nough to stay.

Gtr. 1

TAB

F(5)

Fmaj7b5

Guitar Solo:

Gtr. 4

let ring let ring

10 (10) 8 9 (9) 7

*Chords played by kybd.

F#m7

A9

6 5 6 8 5 8 8 7 (7) 5 7 6 5 7 6 6 (5) 4 x 7 (7) 5

Dm7/F

Dm6/F

Dm7/F

A

semi-A.H. 1/8 1 P.M. 12-10-12-14 14 12 13 13 10

A9

F#m7

T
A
B

Dm7/F

T
A
B

A(9)

A9

T
A
B

F#m7

T
A
B

Dm7/F

T
A
B

A2
8va

T
A
B

A9
8va

T
A
B

F#m7
8va

T
A
B

Dm7/F
8va

T
A
B

Double-time (♩ = ca. 136)

N.C.

May - be I'm just _____ Cus - sun - dra fleet - ing.

*Rhy. Fig. 4

8va

Gtr. 4

Gtr. 1

divisi

T
A
B

[22] [22]

4 5 7 7 0 7 (7) 3 5 5 3 5

*Rhy. Fig. 2 excludes gtr. 4.



twen - ti - eth cen - t'ry i - con - bleed - ing.

TAB 4 5 7 5 0 5 7 (7) 5 7 7 3 5

will - ing to risk ... sal - va - tion ... to es

TAB 4 5 7 4 0 5 7 (7) 3 5 8 8 3 5

cape from i - so la - tion. I'm

end Rhy. Fig. 4

TAB 3 5 (5) 0 5 7 (7) 5 7 7 3 5

w/Rhy. Fig. 4 (Gtr. 1)

wit - ness to ... re - dem - tion, heard you speak but nev - er lis - tened. ... Can you rid ...

D.S. al Coda 2

... me of ... my se - crets? De - liv - er us ... from dark ... ness? ...

**Vocal contr

⊕ Coda 2 G5 G2 G5 B♭2 B♭5 N.C.

nev - er world which you de - sire is on - ly in your

TAB 3 3 3 1 0 3 1

rit. mind.

ritard. poco a poco

TAB 0 2 4 0 2 3 0 0 2 0

*Let chord dim. next 4 bars.

A tempo ♩ = ca. 115

*Gtr. 3 E7 E6 Eaug E2

grad. fade in
let ring
pp p mp

TAB 9 7 9 7 9 6 9 6 9 5 9 5 7 9 9

*Acoustic guitar

E7 E6 Eaug D(9)

ritard. poco a poco

TAB 0 7 9 7 9 6 9 6 9 5 9 5 0 7 7 7

Segue directly to "The Silent Man"

Chorus 2:

Like a scream, but sort of silent,
Living off my nightmares,
Voices protecting me.
Good behavior brings the Savior to his knees.
Voices rejecting me.
Others steal your thoughts.

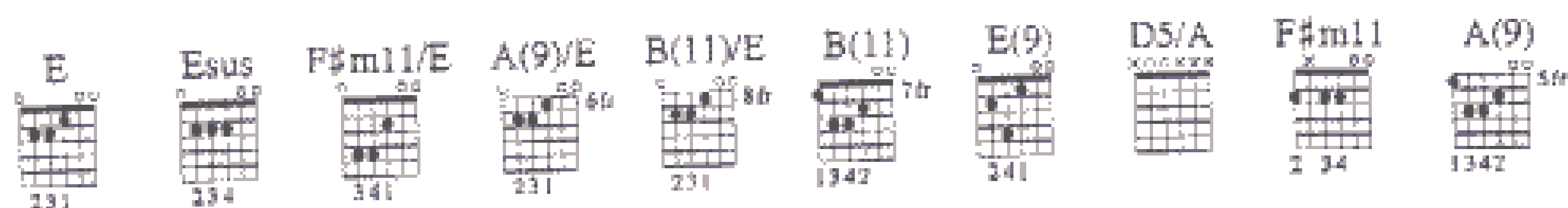
Thou art not confined to your mind

Chorus 3:

Voices repeating me.
"Feeling threatened?
We reflect your hopes and fears."
Voices discussing me.
Don't expect your own Messiah.
This never world which you desire
To echo in your mind

THE SILENT MAN

By JOHN PETRUCCI



Moderately slow ♩ = ca 94

G5

D/A

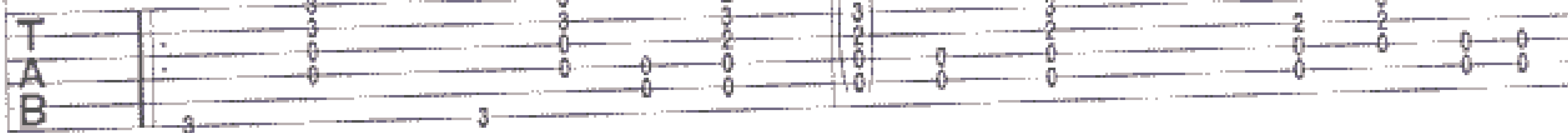


1. A ques - tion well served, ... of his
2. Has man been a vic - tim

*Gtr. 1
(*Acous. gtr.)



mp
let ring throughout



*2nd time add 12 - str. acous. (Gtr. 2) simile.

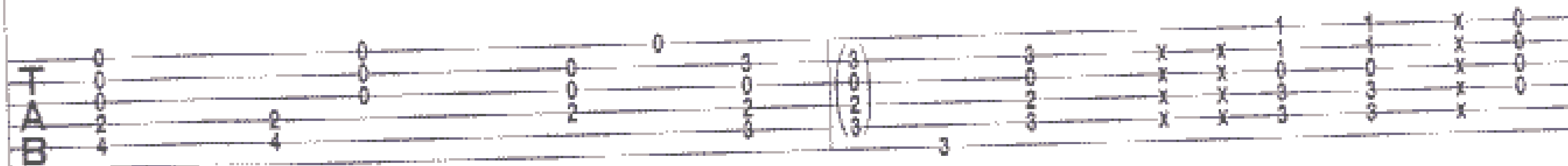
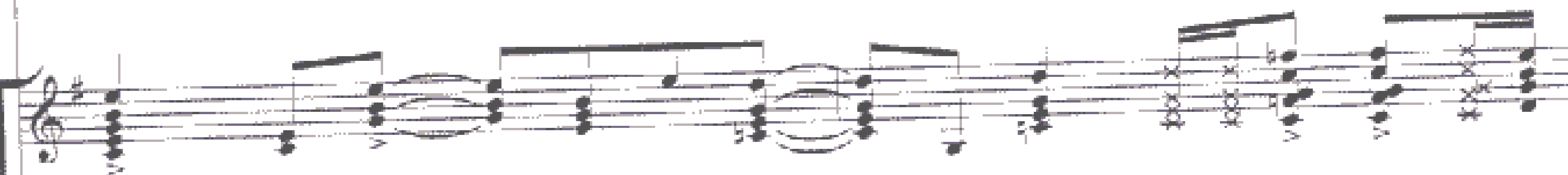
A9/C#

C(9)

Csus



si - lence like ... of a few ... er?
wom - an, ... of his fath - er?



65

DIA

*RHY. Fill 1 replaces next 2 bars on repeat only.

AD/CH

091

Caus

**T - thumb

Em

$$E_m(y)$$


Am7

ier ring

Rhy. Fill 1

G5

C/B G545

D/A

D111

Gtr. 1

D(4)A

Em

Em(9)

hind
hindthe
thestained
Greatglass
Wall

C2(#4)

D/C

there's
thatal
sepways
aone
rulesmore
usmask.
all.

Chorus:

Gtrs. 1 & 2*

E

Esus

F#m11/E

A(9)/E

When

there

is

rea

son,

To - night

I'm

a - wake,

(To - night - I'm a wake.)

Gtr. 3 (Elec. gtr.)

on D.S. only

mf
clean with chorus
let ring

*Bass plays E

*Gtr. 2 is "Nashville" tuned acoustic. Strings ④ to ⑥ are tuned 8va like 12 string w/o lower octave strings.

Silent Man - 9 - 3

PG9505

B(11)/E

B(11)

E

Esus

E

F#m11/E

(The si lent man.) When there's no an - swer. Ar - rive

TAB

A(9)/E

B(11)/E

B(11)

E

E(9)

E
6
open

E(9)

E

Esus

E

the si - lent man. If there is bal -

TAB

F#m11/E

A(9)/E

B(11)/E

B(11)

ance, to - night he's a - wake. (The si lent man.)

TAB

A(9)/E B(11)/E E E(9) E ⁶ E(9) D5/A

the si - lent man.

T
A
B

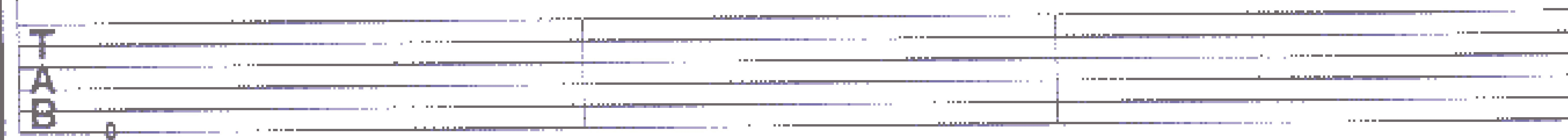
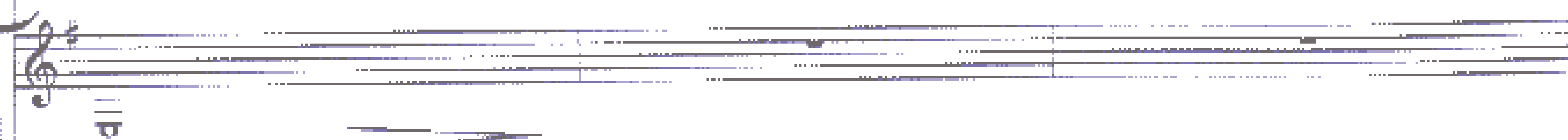
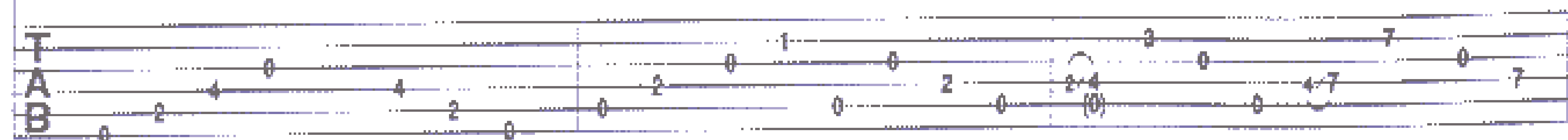
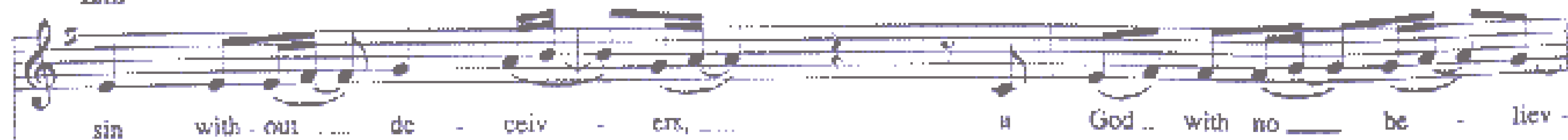
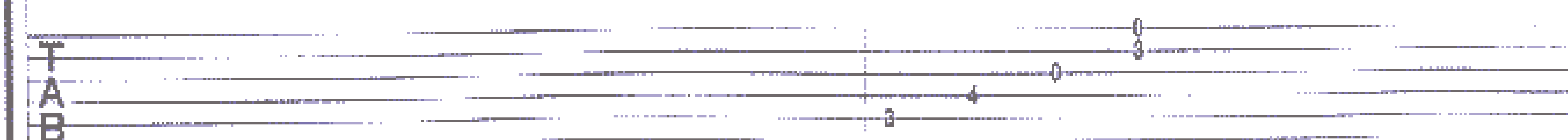
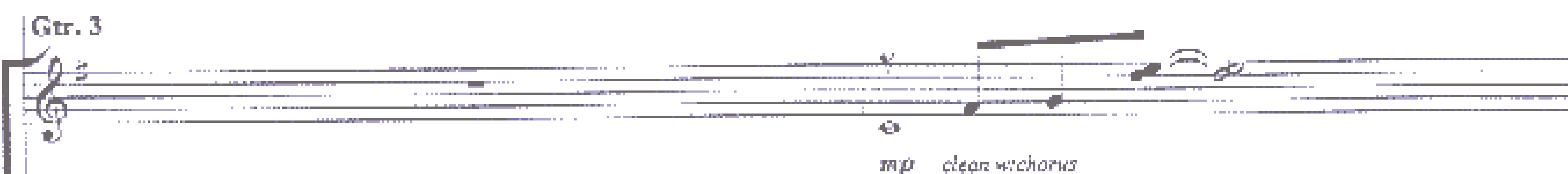
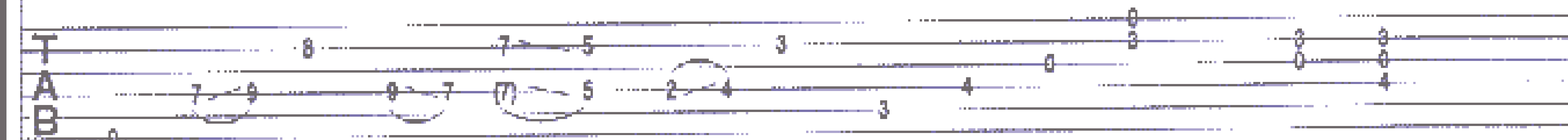
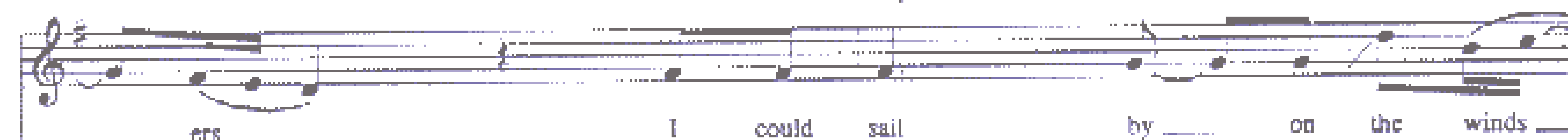
(G/D) D C/D G(9)/A G6(11)/A G6/A D/F# Bb sus2

TAB

Gtr. 4 (nylon str.) tacet

Em9

Am7

C¹¹₉

D/C B5 Bsus Em
 — of si - lence and may - be they — won't no tice. But — this

T A B
 7 7 7 7 X X 0 0 X X 0 0 0 0
 8 8 7 7 0 7 0 0 0 0

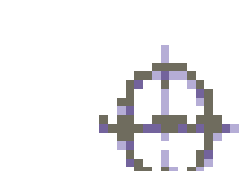
wi bar hums. wi bar

T A B
 7 7 7 0 4 4 12 12 12
 8 2

C(9) D2 D D.S. $\text{\textcircled{S}}$ al Coda
 time, I think — it'd be bet - ter if I swim. —
 rit.

T A B
 0 0 0 0 2 0 0 0 0 0 0 0
 3 3 3 12 12 12 12 12 12

T A B
 12 12 12 12 12 12 12 12 12 12 12 12



Coda

A(9)/E

B(11)/F#

A/C#

B/D#

the si - lent man. There lies

This system contains the first two measures of the piece. The vocal line features a melodic phrase starting on G4, moving to A4, B4, and C5. The guitar accompaniment consists of a steady eighth-note pattern. The tablature shows fret numbers 0, 6, 7, 9, 10, and 11.

This system contains the next two measures. The vocal line continues the melodic phrase. The guitar accompaniment remains consistent. The tablature shows fret numbers 0, 6, 7, 9, 10, and 11.

C#m
ritard.

G#m7/B

A

F#m11

E

the si - lent man.

This system contains the next two measures. The vocal line features a melodic phrase starting on G4, moving to A4, B4, and C5. The guitar accompaniment consists of a steady eighth-note pattern. The tablature shows fret numbers 4, 6, 7, 9, 10, and 11.

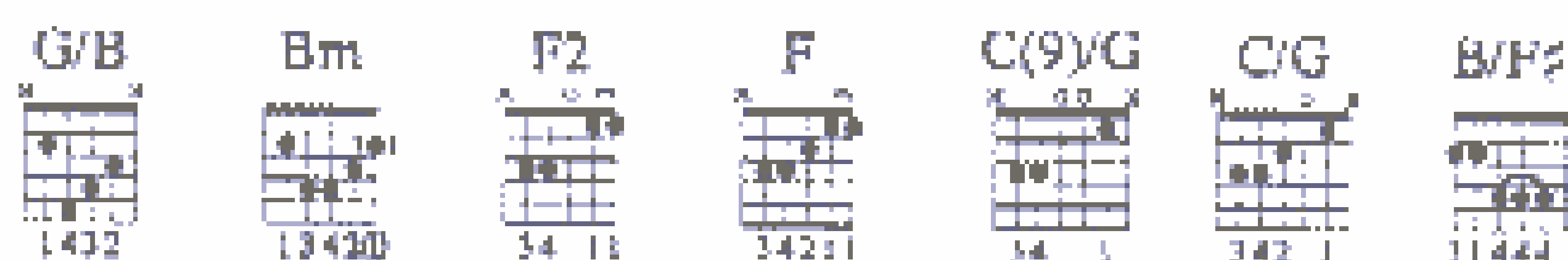
tacet

(0)

This system contains the final two measures of the piece. The vocal line features a melodic phrase starting on G4, moving to A4, B4, and C5. The guitar accompaniment consists of a steady eighth-note pattern. The tablature shows fret numbers 0, 6, 7, 9, 10, and 11.

THE MIRROR

By JAMES LABRIE, KEVIN MOORE
JOHN MYUNG, JOHN PETRUCCI and MICHAEL PORTNOY



Moderately ♩ = ca. 82

Intro:

Gtr. 1

(7-string elec.) *harm. (15ma - -)*

B5

Drums in

Intro: Measures 1-12. Gtr. 1 (7-string elec.) plays a harmonic (15ma - -) in B5. Drums enter in measure 12. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is marked with a forte (f) dynamic and a vibrato (v) symbol. The drum part is marked with a piano (p) dynamic and a vibrato (v) symbol. The bass part is marked with a piano (p) dynamic and a vibrato (v) symbol.

♩ = ca. 112

Band enters

B5

Play 4 times

Play 7 times

Band enters: Measures 13-20. The band enters with a B5 chord. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is marked with a forte (f) dynamic and a vibrato (v) symbol. The drum part is marked with a piano (p) dynamic and a vibrato (v) symbol. The bass part is marked with a piano (p) dynamic and a vibrato (v) symbol.

Double time ♩ = ca. 176

Double time: Measures 21-28. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is marked with a forte (f) dynamic and a vibrato (v) symbol. The drum part is marked with a piano (p) dynamic and a vibrato (v) symbol. The bass part is marked with a piano (p) dynamic and a vibrato (v) symbol.

Play 4 times

Final section: Measures 29-32. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is marked with a forte (f) dynamic and a vibrato (v) symbol. The drum part is marked with a piano (p) dynamic and a vibrato (v) symbol. The bass part is marked with a piano (p) dynamic and a vibrato (v) symbol.

B5

*Gradually open wah from bass (o) to treble (+) position.

Rhy. Fig. 1

標準 f_{max} ~~~~~

N.C.

***will wedge of pick.

end Rhy. Fig. 1

w/Rhy. Fig. 1 (*Gr. 1*)

Gtr. 2 B5

w/ber

_____ + grad. dive

(w/price)

peck shale

B5

Gtr. 2 ~~xxxxxxxx~~ Gtr. 2 tacet

Gtr. 1
divisi 4

PM.

Verse 1:

♩ = ca. 112

B5

1. Temp
Rhy. Fig. 2

lion, why won't you leave me

f P.M.

D5

E5 (B)

lone? Lurk-ing ev-'ry cor-ner, ev-'ry-where I go.

B5

Self con-trol, don't turn your back on me

P.M.

F5 C5

now, when I need you the most. end Rhy. Fig. 2

w/Rhy. Fig. 2 (Gtr. 1, 1st 6 bars only)

B5 D5

Con - stant pres - sure tests my will, my

E5 (B) B5

will or my won't. My self - con - trol es - capes from me

F5 C5

still.

Double time feel

♩ = ♩ (♩ = ca. 176)

Rhy. Fig. 3

B5 F#5/C# D5

semi-A.H. 12

B5 Bdim C#5 N.C.

C5 end Rhy. Fig. 3

P.M.

Half time (♩ = ca. 85)

Verse 2:
w/Rhy. Fig. 2 (Gtr. 1)

2. Hyp-o-crite. How could you be so cruel and ex-pect my faith in re-turn? Re-sis-tance is not as hard as it

w/Rhy. Fig. 2 (Gtr. 1)

seems when you close the door. I spent so long trust-ing in you. I trust you for-got just when I thought I be-lieved in you. (what're you doing?) (what're you doing?)

Half-time feel
(Half-time ♩ = ♩ on D.S. only)

It's time for me to deal, be com-ing all too real.

E5 B♭5 A5 N.C. E5 D5 E5 N.C. E5

liv - ing in fear. { Why - did - you lie and pre - tend? This has to
Why'd - I - be - tray - my friend? Ly - ing

P.M. P.M. P.M.

TAB

B♭5 A5 B♭5 N.C. E5 F5 E5 F5 N.C. E5

come to an end. I'll nev er trust you a gain. It's time you
un - til the end. Liv - ing life so pre tend. It's time to

P.M. P.M.

TAB

To Coda (C)

D5 E5 D5 E5 F5 E5 D5 E5 N.C. D5

made your a - mends. — Look in the mir - ror, — my
make my a - mends. —

P.M. P.M.

TAB

Bm(9) F#7 Dm(9)

friend. Spoken: Female voice: Everything you need is around you
Gtr. 1 (semi-dist.) Male voice: I haven't behaved as I should.

Gtr. 2 (clean w/chorus)
vol. swells mp

TAB

Male voice: I thought you could control life,

Bdim

C#m

Gtr. 1 tacet

mf
w/ bar

let ring - - -

w/ bar

let ring - - -

(♩ = ca. 82)

C2

F/G

Bm(¹¹/₉)

but it's not like that. There are things you can't control.

Gtr. 1

Let's stare — the

mf clean w/ chorus
let ring (throughout)

Gtr. 2

mf clean w/ chorus
let ring (throughout)

Gtr. 1 panned left, Gtr. 2 right, next 12 bars.

Dm(¹¹/₉)

E

prob - lem — right in — the eye. —

It's plagued me — from coast to — coast.

Bm(9)

Rac - ing the clock to pl - ease ev - 'ry - one,

F(9)

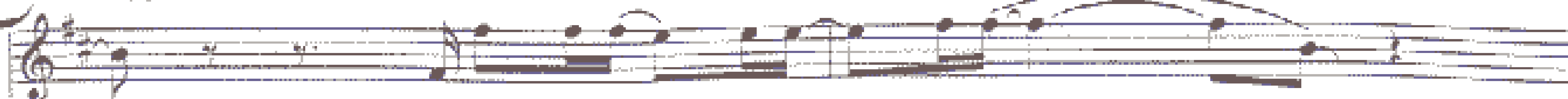
C(9)

D(11)

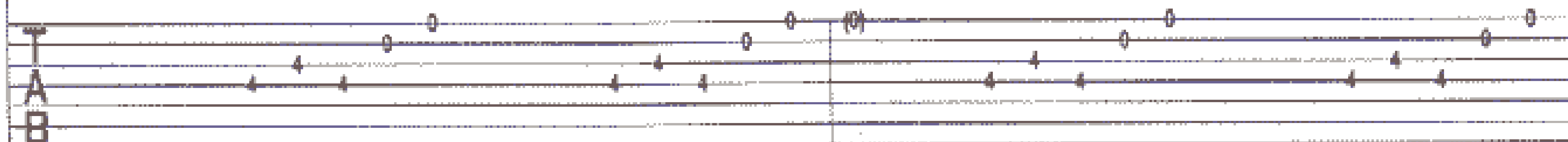
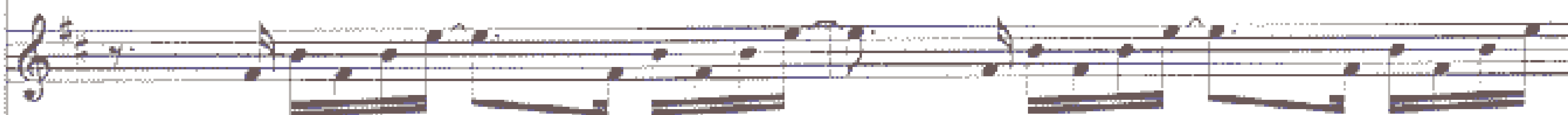
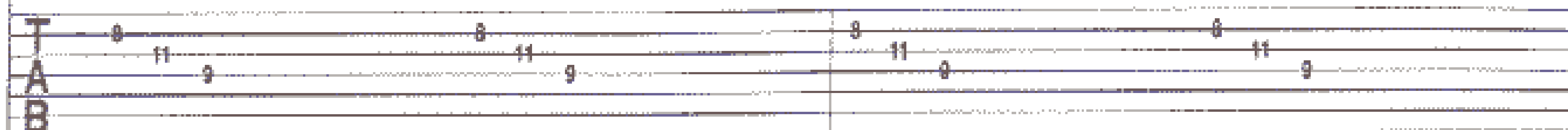
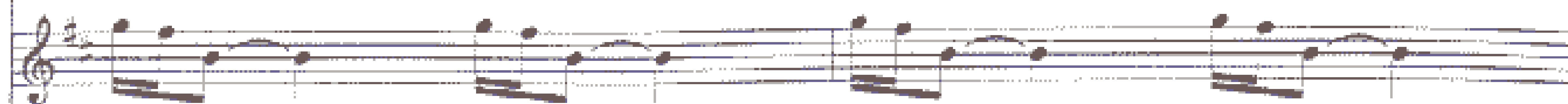
C

all but the one who mat - ters the most.

Em(9)/B

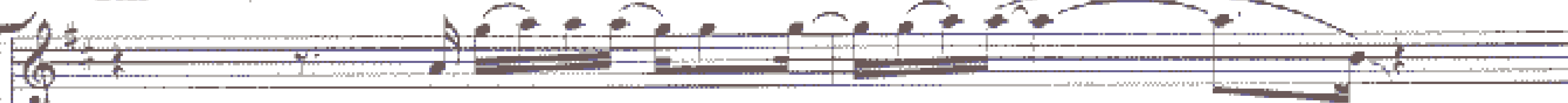


Re - flec - tions of ____ re - al - i - ty ____

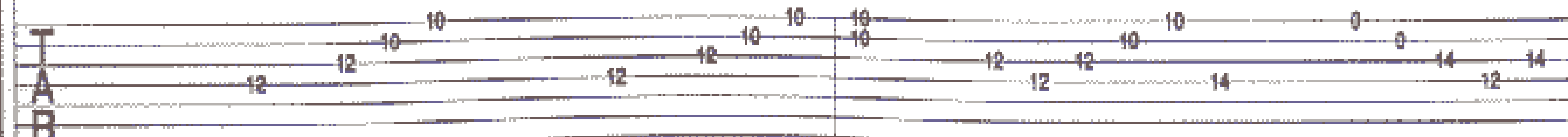
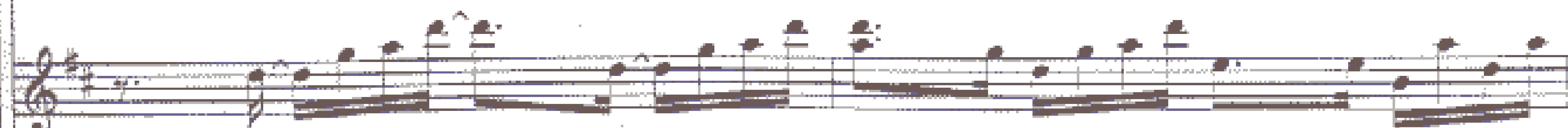
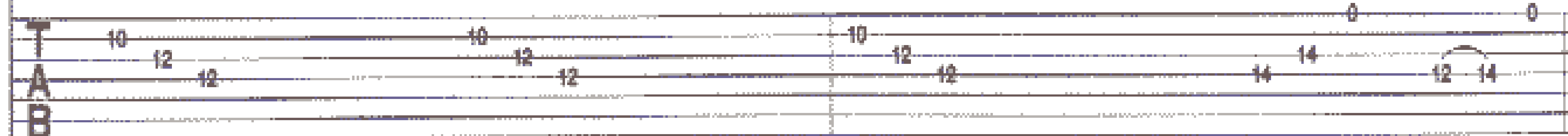
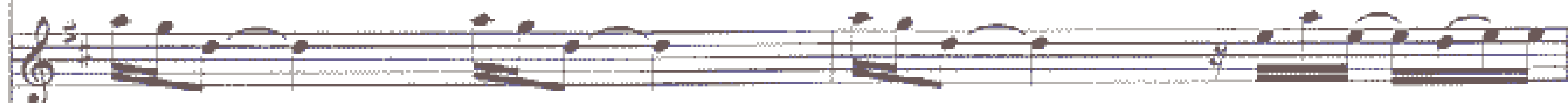


Dsus

Esus



are slow - ly com - in' in - to ____ view. ____



Gtrs. 1 & 2 tacet

Gtr. 3

G/B Bm G/B Bm

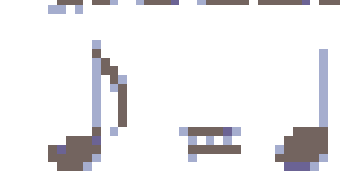
How in the hell _____ could you pos- sib- ly _____ for - give _____

*2 gtrs. arr. for 1. Gtr. 3 acoustic 6 string.
Gtr. 4 acoustic 12 string.

G/B Bm G/B Bm F(2) F F2 F

_____ me _____ af - ter all _____ the hell .

Double-time (♩ = ca. 172)



w/Rhy. Fig. 3 (Gtr. 1)

D.S. $\frac{8}{8}$ al CodaB/F#
Acous. gtrs.

Acous. gtrs. tacet

C(9)/G C/G C(9)/G C/G

_____ I put ... you _____ through? _____

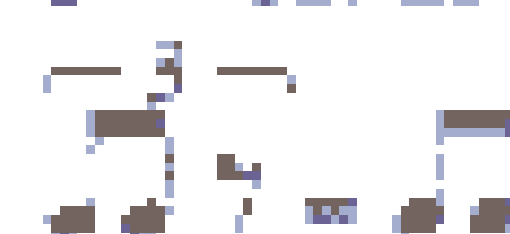
Gtr. 1

15 16

T
A
B

⊕
Coda

♩ = ca. 122



E5 D5 E5 D5 B5

I'll nev - er hurt _____ you _____ a gain. _____

P.M. P.M. - 4

T
A
B

G5 B5 G5

wibbar
even dive

Half-time feel

(♩ = ca. 130)

B5

Gtr. tacet

N.C.

B5

grad. fade in

wibbar

harm. 15ma 3 1/2 - 1/2 grad. bend up

harm. 3 3 1/2 fdbk. 3 3 1/2

grad. dive wibbar -3

harm. let ring

grad. dive wibbar 3 3 1/2

harm. 3 1/2 - 1/2

wibbar

*Gently touch node at 7th fret.

grad. diver

B5 G5 P#5 E5 F#5 E5 G5

P.M. P.M. P.M.

B5 G5 F# G5 F5 F5 B5 C#5

P.M. P.M. P.M. P.M. P.M.

F#5 E5 F#5 E5 G5 B5 G5 F#5 G5 F#5 F5

P.M. P.M. P.M. P.M. P.M.

N.C.(B)

gradual bend

Play 4 times then segue to "LIE"

LIE

Moderate rock ♩ = 94

Intro:

*Gtr. 1 (7-str. elec.)

B5

N.C.

N.C.

Riff A

Play 4 times

A.H. end Riff A

A.H. (8va)

A.H. (8va)

1-1/2

Rhy. Fig. 1

Play 4 times
end Rhy. Fig. 1

Verses 1 & 2:

N.C.

1. Day break
2. See additional lyrics

Rhy. Fig. 2

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weak like I can't be - lieve. So you

**1st time play top note only.
2nd time play bottom note only.

w/Rhy. Fig. 2 (Gtr. 1)

tell me, "Trust me, I can trust you, just let me show you. But I

1.
w/Rhy. Fill 1 (Gtr. 1)

got - ta work it out in a shad - ow of doubt, 'cause I don't know if I know you. —

w/Rhy. Fig. 1 (Gtr. 1), 4 times

don't know if I know you. —

2. w/Rhy. Fill 1 (Gtr. 1)

Chorus:

w/ Rhy. Fig. 1 (Gtr. 1), 4 times

3rd time w/Fill 1 (Gtr. 2)

Don't tell me you want - ed me. Don't tell me you thought of me. —

Rhy. Fill 1 (Gtr. 1)

Don't tell me you thought of me. —

Fill 1 (Gtr. 2)

Gtr. 2 tacet

Don't tell me you thought of me. —

E5 F5 E5 D5

I won't _____ I swear _____ I won't _____

Rhy. Fig. 3 (Gtr. 1) end Rhy. Fig. 3

P.M. P.M.

3rd time w/Fill 2 (Gtr. 2)

B5 N.C. B5 N.C.

Rhy. Fig. 3A end Rhy. Fig. 3A

P.M. P.M.

2nd time to Coda 1 ⊕

3rd time to Coda 2 ⊕ ⊕

w/Rhy. Fig. 3 (Gtr. 1)

E5 F5 E5 D5

I'll try, _____ I swear _____ I'll try.

Fill 2 (Gtr. 2)

Gtr. 2 tacet

fbk

B5 N.C.

Moth - er Ma - ry, quite con - tra ry,

Rhy. Fig. 4 (Gtr. 1)

P.M. - - - - - 4

B5 N.C. B5

kiss the boys and make them wa - ry. Things are get - ting just a lit -

P.M. - - - - - 4

N.C. C#5 N.C.

tle bit sca - ry, it's a won - der I can still breathe.

end Rhy. Fig. 4

P.M. - - - - - 4

w/Rhy. Fig. 4 (Gtr. 1)

B5 N.C. B5 N.C.

Nev - er been much of a Doubt - ing Thom - as, but noth - ing breaks like a bro - ken prom - ise. You

D.S. ff al Coda 1

B5 N.C. C#5 N.C.

tell me 'bout your two more com - ing, but once is just e - nough for me.



All dogs need a leash and at least I'll for - get it. And

Riff B

mf

TAB

3 1 3 1 3 1 3 1

she would nev - er hurt me though she's nev - er said it. But I'm

end Riff B

TAB

1 3 1 3 1 1 3 5 3

w/Riff B

not gon - na ask her to - day. I don't wan - na scare her a - way. Oh,

(Am)

your town, I'm all a - lone and I just can't

Gtr. 1

f

TAB

6 3 5 3 5 3 5 3 6 3 5 3

(F#m)

stare at the phone. I wan-na talk a bout life-long mis-takes, you can

*Lead vocal is doubles one octave higher, next 4 bars.

tell your step-fath-er I said so.

B5 D5 N.C. B5 E5 F5 B5 D5 N.C. 1. F#5 F5 N.C.

P.M. - + P.M. - - - - -

2. F#5 F5 B5 *Bm7

Bm6
Rhy. Fig. 5

G/B

A/B

end Rhy. Fig. 5

Guitar Solo:

w/Rhy. Fig. 5 (Gtr. 1), (2 times)

Gtr. 2 B5

3 3

f

8 6 8 2 3 6 8 2 3 5 8 2 8 6 8 2 3 5 8 3 5 7 3 5 3 5 7

Bm7

3 3

4 5 7 5 7 4 5 7 5 4 5 7 9 7 6 7 9 7 9 6 7 9 6 7 9 7 9 11 9 7 9 11 9 10

Bm6

3 3 3 3 3 3 3

12 10 9 10 12 9 10 12 14 12 10 16 14 16 14 12 10 17 14 17 14 12 10 12 10 16 14 16 14 12 10 16 14 15 12 16 10 15

G/B

3 3 3 3 3 3 3

9 15 12 16 10 16 9 14 7 14 10 14 9 14 7 14 10 14 9 14 7 14 10 14 7 9 7

Gtr. 2

B5 N.C. B5 N.C. B5 N.C.

TAB

1 1 1 1 1

7 9 10 12 14 16

9 11 12 14 16

Gtr. 1

P.M. P.M. P.M.

TAB

2 2 2 2 2 2 2 0 3 5 3 2 2 2 2 2 2 2 2 2 2 2 0 3 5 3

0 0

B5

TAB

10 12 17 17 14 19 14 17 14 14 16 14 13 14 13 17 16 15 14

13 15 17 17 18 18 18 18 17 16 15 14

TAB

5 7 5 7 9 7 5 2 2 2 2 2 2 2 2 0 3 5 3

5 7 5 7 9 7 5 0 0 0 0 0 0 0 0 0 0 0 0

D5 N.C. D5

TAB

16 17 16 14 17 16 15 14 17 14 15 17 16 14 16 14 13 14 13 16 15 14 13 16 14 12 14 12

16 17 16 14 17 16 15 14 17 14 15 17 16 14 16 14 13 14 13 16 15 14 13 16 14 12 14 12

TAB

0 3 5 3 0 3 5 0 3 5 3 0 3 5 3

0 3 5 3 0 3 5 0 3 5 3 0 3 5 3

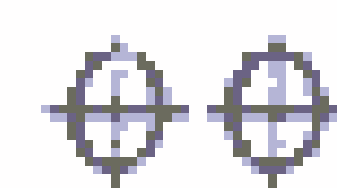
E5

3 6

G5 A5

D.S. al Coda 2
(cons. in Fill 1)

P.M. P.M.



Coda 2

Double time feel

Gtr. 1

B5

D5

E5

F5 E5 D5

B5

D5

E5

F5 E5 D5

P.M. P.M.

N.C.(E5/B)

B5

**N.C.(Bm)

(F# / C#)

*(Gtr. 1 out) Gtr. 2

musical notation for guitar 2, including treble and bass staves with tablature. The notation includes various guitar techniques such as palm muting (P.M.), tremolo (trem. bar), and bends (1/2). The tablature shows fret numbers and string numbers.

***Depress bar before striking note.

(Dm)

*** (Bm)

(Fdim7)

musical notation for guitar 2, including treble and bass staves with tablature. The notation includes various guitar techniques such as palm muting (P.M.), tremolo (trem. bar), and bends (1/2). The tablature shows fret numbers and string numbers.

(C#m)

(C/E)

(F)

musical notation for guitar 2, including treble and bass staves with tablature. The notation includes various guitar techniques such as palm muting (P.M.), tremolo (trem. bar), and bends (1/2). The tablature shows fret numbers and string numbers.

Double time feel
N.C.(C#5)

musical notation for guitar 2, including treble and bass staves with tablature. The notation includes various guitar techniques such as palm muting (P.M.), tremolo (trem. bar), and bends (1/2). The tablature shows fret numbers and string numbers.

(E5)

hold bend

musical notation for guitar 2, including treble and bass staves with tablature. The notation includes various guitar techniques such as palm muting (P.M.), tremolo (trem. bar), and bends (1/2). The tablature shows fret numbers and string numbers.

(C#5)

(E5)

*Tap w/pickhand while bending w/frethand at 7th fret.

**Pull off from fret hand slightly before releasing bend.

(C#5)

18 15 15 15 16 18 15 18 16 19 16 18 16 10 16 10 10 18 16 16 16 16 0 0

(E5)

17 0 0 16 0 0 17 0 0 16 0 0 10 0 0 12 0 0 10 0 0 7 0 0 12 10 12 10 7 0 10 12 10 12 10 8 7 12 10 12 10

0 7 12 10 0 7 0 7 0 10 12 0 10 0 0 0 6 5 6 5 10 6 5 0 5 0 7 6 7 6 4 5 4 2 4 6 5 4 2 4

(C#5)

9 10 9 7 9 7 10 7 10 9 7 10 9 7 9 7 9 10 9 7 9 7 9 7 9 7 9 7 6 9 7 6 0 6

7 6 9 6 9 7 6 7 9 6 7 0 7 9 7 0 0 10 0 0 10 12 10 0 12 14 12 0 14 16 14 0

(E5)

12 13 12 15 17 13 15 13 12 13 12 16 13 10 12 10 0 10 0 12 12 0 10 0 12 0 10 9 12 9 10 9

N.C.(D7)

*All other instruments play 4/4.

(Gtr. 2 out)
A.H. - 4
(15ma)

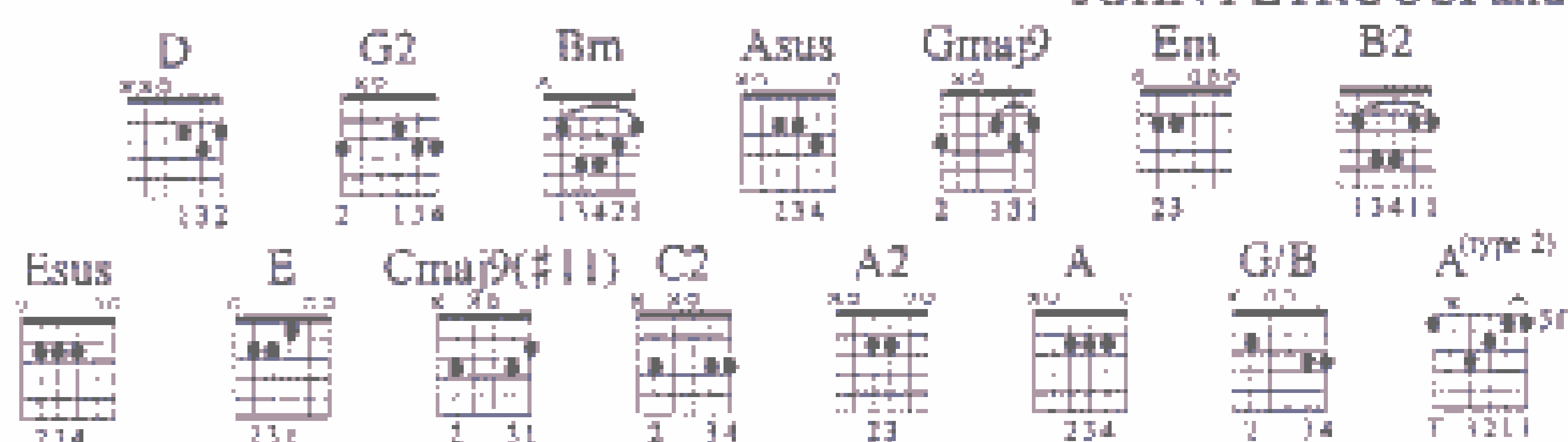
A.H. - 4

Gtr. 1

2. Doing fine, but don't waste my time.
Tell me what it is you want to say.
You sin, you win, just let me in.
Hurry, I've been out in the rain all day.
So you tell me, "Trust me," I can trust you
As far as I can throw you.
And I'm trying to get out of a shadow of doubt,
'Cause I don't know if I know you.
(To Chorus:)

LIFTING SHADOWS OFF A DREAM

Words and Music by JAMES LABRIE
KEVIN MOORE, JOHN MYUNG,
JOHN PETRUCCI and MICHAEL PORTNOY



Moderate rock ♩ = 108

Intro:

N.C.(Bm)

(G)

Play 6 times

(Bass) 4 *Gtr. 1

mp Harm.

12 12 12 5 7

T A B

*w/Digital delay set on single repeat at 416 milliseconds. Echoed notes are in parenthesis and occur three 16th notes after primary attack. Delay volume is slightly higher than guitar volume.

**Cue note sounds on repeats only.

Bass

1. 2. 3. 4.

G6 Asus2

T A B

Verse 1:

N.C.(Bm)

(G)

I, He seems a lone and si lent,

Riff A

T A B

*Cue note sounds at repetition of Riff A.

(F#)

(E)

thoughts re - main with - out an an - swer. end Riff A

T A B

w/ Riff A (Gtr. 1)

(Bm) (G) (F#) (E)

A - fraid and un - in - vit - ed, he slow - ly drifts - a - way.

Pre - Chorus:

N.C.(D)

(Bm/E)

Moved by de sire and fear,

Riff B

T 3 4 3 4 4 5 4 5 4 4

A 4 4 4 4 4 4 4 4 4 4

B 4 4 4 4 4 4 4 4 4 4

(G) (A)

break - ing del i - cate wings.

end Riff B

T 8 7 7 5 7 5 5 7 5 5 7 7 5

A 5 5 5 5 5 5 5 5 5 5 5 5 5

B 5 5 5 5 5 5 5 5 5 5 5 5 5

Chorus:

D

Gtr. 2
(Acoustic)

G2

/ / /

Lift - ing shad ows off ...

Riff C

end Riff C

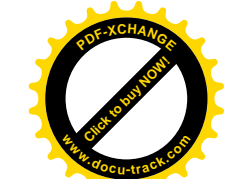
mf

T 10 7 8 7 7 8 10 7 8 7 7 9 7

A 7 7 7 7 7 7 7 7 7 7 7 7 7

B 7 7 7 7 7 7 7 7 7 7 7 7 7

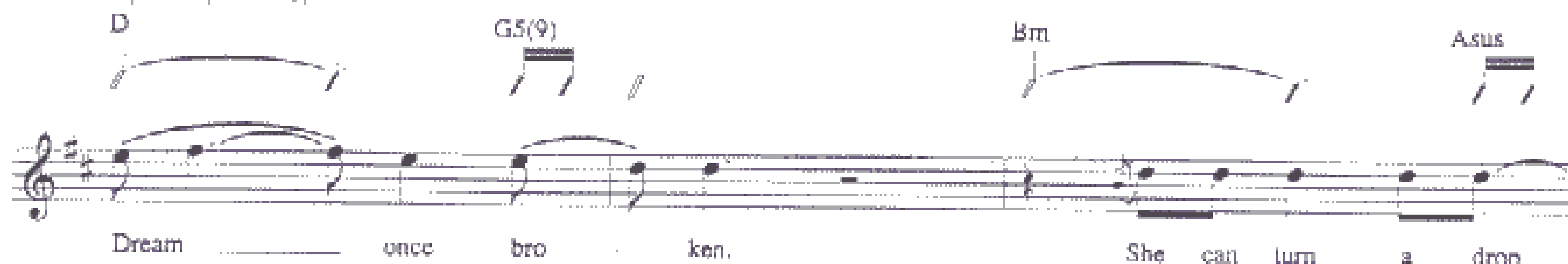
*Cut note sounds at repetitions of Riff C.



w/ Riff C (Gtr. 1, 3 times)

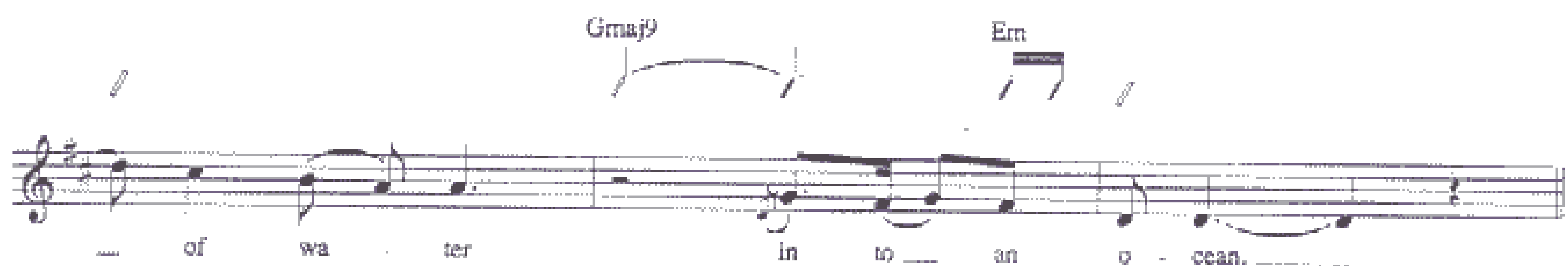
119

D G5(9) Bm Asus



Dream once broken. She can turn a drop

Gmaj9 Em



of water in to an ocean.

*Gtr. 2 | Bsus2
Gtr. 1



mp

1. 2. 3.
N.C.(Gmaj9(#11))
(Gtr. 2 out)

*1st time only.

**Cue note sounds on repeats only.

4. (A) Em



Cmaj9(#11) Bm





Gmaj9(#11)

C(#11)

T
A
B

(Asus)

(G2)

T
A
B

Half time feel

Verse 2:

Rhy. Fig. 1

B2

Em9

Gtr. 2

Gtr. 3 (w/ dist.)
Rhy. Fig. 1A
mf

As the rain

T
A
B

G2

is pour ing down, tears of sor row wash his mind.

T
A
B

Chorus: **w/ Riff C (Gtr. 1)*

Drift - ing with .. the cur rent, .. this stream of life flows on. _____

end Rhy. Fig. 1A

T
A
B

2
2
0

w/ Rhy. Figs. 1 & 1A (Gtrs. 2 and 3)

B2

He seems a - lone _____ and si lent, _____ wait - ing on his hands _____

Esus

E

_____ and _____ knees. _____ The chill of win - ter's _____ dark - ness sits

(end half time feel) *Pre - Chorus:*
(Gtrs. 2 and 3 out) **w/ Riff B (Gtr. 1)*

Cmaj9(#11)

C2

A2

N.C.(D)

qui - et - ly. _____ Moved by _____ de -

(Bm/E)

(G)

(A)

sire _____ and fear, _____ he takes _____ a few _____ steps _____ a - way, _____

Chorus:

**w/ Riff C (Gtr. 1)*

D

G5

D

G5

Gtr. 2

Lift - ing shad - ows off _____ a dream _____ once bro - ken, _____

**Gtr. 1 w/ dist. and P.M. until instructed otherwise.*

Bm

Asus

Gmaj9

Em

She can turn a drop _____ of wa - ter _____ in - to _____ an o - cean.

Bridge:

w/ Riff D (Gtr. 1, 6 times)

G2

A

G/B

And she lis tens. Whoa, whoa.

*w/ Riff D (Gtr. 1, 2 times)

A (type 2)

(Gtr. 2 out)

Oh, and she lis tens o pen ly.

*Discontinue P.M.

Instrumental Interlude:

N.C.(Bm)

Gtr. 3

A.H. (8va)

(E)

P.M.

P.M.

P.M.

TAB

2 2 2 2 0 4 (4) 2 2 4 (4) 2 5 2 8 5 7 7 6 5 7 (7) 0 5 0

A.H. phaser: E₂, F₂, E₂

(Am)

P.M.

1/4

P.M.

A.H. (8va)

TAB

8 5 7 7 6 8 10 (10) 8 9 7 7 7 7 10 9 (9) 7 7 8 (9) 7 10 7

P.M.

P.M.

TAB

8 5 7 8 7 5 7 (7) 0 0 0 0 8 5 7 8 7 8 10 (10) 10 11 12 10 12 12

Riff D

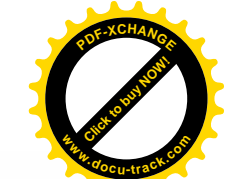
Gtr. 1

P.M.

TAB

5 6 7 7 7 6 7

*Cue note sounds at repetitions of Riff D.



Half time feel

123

N.C.(D)

(B \flat)

(Gm)

(F)

(C)

(Gtr. 3 out)

Gtr. 3

Tablature for Gtr. 3. The staff shows a sequence of notes: 13, (13), (13). The fret numbers are indicated below the staff.

Gtr. 4 (w/ dist.)

Tablature for Gtr. 4 (w/ dist.). The staff shows a sequence of notes with vibrato and bar bends. The fret numbers are indicated below the staff: 7-11, (11), (11)-7, 7-10, (10)-9-9, 9-7, 14, (14), 12, (12).

Gtr. 4 (D)

(B \flat)

(Gm)

(F)

(C)

(Gtr. 4 out) 2 1/2

Tablature for Gtr. 4 (D). The staff shows a sequence of notes with vibrato and bar bends. The fret numbers are indicated below the staff: 14-11, (11), (11)-7, 7-10, (10)-12-9, 9-7, 7, (7), (7), (7), 5, (5), (5), (5).

*Depress bar before striking note.

DS/A

B \flat maj7

G2

N.C.(F)

(C)

Melody line for Gtr. 5 (w/ dist.). The staff shows a sequence of notes: He pours his soul in to the wa-ter, re-flec-ting thy mys-ter-y.

*Gtr. 5 (w/ dist.)

Tablature for Gtr. 5 (w/ dist.). The staff shows a sequence of notes with vibrato and bar bends. The fret numbers are indicated below the staff: 2, 3, 2, 0, 0, 2, 3, 2, 0, 0, 2, 3, 2, 0, 0, 3, 0.

*w/ bridge and middle pickup throughout.

w/ Rhy. Fig. 2 (Gtr. 5)

D5

B \flat maj7

G2

N.C.(F)

(C)

Melody line for Gtr. 5 (w/ dist.). The staff shows a sequence of notes: She car-ries him a-way, and the winds die slow-ly.

*Gtr. 5 (w/ dist.)

Tablature for Gtr. 5 (w/ dist.). The staff shows a sequence of notes with vibrato and bar bends. The fret numbers are indicated below the staff: 2, 3, 2, 0, 0, 2, 3, 2, 0, 0, 2, 3, 2, 0, 0, 3, 0.

Bridge:

w/ Riff E (7 times)

N.C.(G)

(A)

And she lis - tens o - pen - ly.

(G/B) (A/C#)

Oh, and she lis - tens o - pen - ly.

Chorus:

Gtr. 2 D G2

Lift - ing shad - ows off a Dream

Gtr. 5 Riff E end Riff E

hold hold

TAB

0	0	0	0	0	0	0	0	0	0	0	0	14	12	11	12	14	(14)	12	11	0	7
12			14			18			17			0	0	0	0	0	(0)	0	0	0	0

*Cue note sounds at repetitions of Riff E.

w/ Riff E (Gtr. 5, 3 times)

D G2 Bm

once bro - ken. She can turn a drop

Asus G2 Em

of wa - ter in - to an o - cean.

Riff E

Gtr. 5

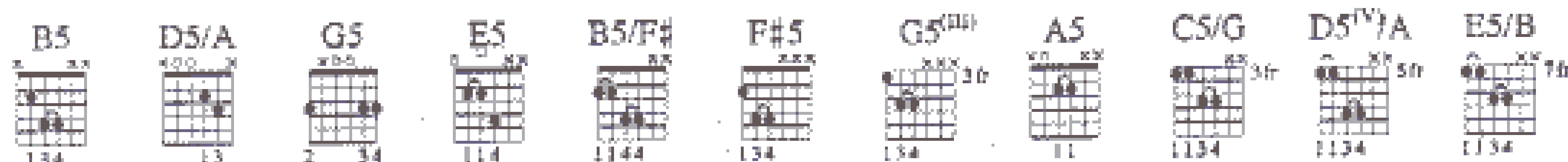
hold

TAB

0	0	0	0	0	0	0	0	0	0	0
5			7			12			11	

SCARRED

By JAMES LABRIE, KEVIN MOORE,
JOHN MYUNG, JOHN PETRUCCI and MICHAEL PORTNOY



Moderately slow ♩ = ca. 92

Intro:

Gtr. 1

Drums

2

Bass enters

8

**Bm7

Bm6

mf widist.
*vol. swells widely

*Delay sustains parenthesized notes after >.

**Chords implied by bass.

B5

E5/B

Bm7

Bm6

grad. bend

filbk.

grad. bend

1/2

B5

E5/B

Bm7

Bm6

grad. bend

grad. release

f

grad. bend

(P.M.)

even release

B5

E5/B

Bm7 + $\frac{1}{2}$ Bm6 B5

10 12 12 12 10 (10) 11 12 14 14 (14) 12 11 17 15 (15) 16 10 15 14 12 14 11 11 12 14

Verse: E5/B N.C.(B7(♯)) (B6(♯))

To rise, to fall. To

*Gtr. 2 *mf* *sim.*

Gtr. 3 w/semi-dist.) *divisi* *w/bar*

*Nashville tuned acoustic

13 14 12 14 14 12 11 12 (12) 5 0 (0) 0

(B5) (Bsus) (B7(♯))

hurt, to hate. To want, to wait.

0 0 (0) 0 5 0

(B6(♯)) (B5) (Bsus)

To heal, may to save.

0 0 (0) 0 2 (0) 0 0 0

Bm E7/B

Can't ... hear ... it, we fear ... it,

Gtrs. 2 & 3

hold (throughout)

T 10 10 0 0

A 9 9 9 9

B 7 7 7 7

E/B

a - ware - ness won't ... come ... near ... it

T 7 0 7 5

A 9 9 9 7

B 0 0 0 0

Bm E7/B

Dis - tract - ive, re - act - ive,

Gtrs. 2 & 3

hold (throughout)

T 10 10 0 0

A 9 9 9 9

B 7 7 7 7

E/B

dis - guised ... in spite ... of ... time. ...

T 7 0 7 5

A 9 9 7 6

B 0 0 0 0

Gtr. 2 $F\sharp 7/9$ $E5/F\sharp$ 1. $D2$ $B\flat 2$

f semi-dist. w/chorus
let chords ring

TAB

*Bass plays $F\sharp$.

2. $D(11)$ $B\flat 6/9$ Faster w/Double-time feel (♩ = 162) N.C.

w/ bar w/ bar

TAB

TAB

$F\sharp 5$ $A5 F\sharp 5$ 1. $A5 F\sharp 5$ $A5 F\sharp 5, G5 (E) F5$ 2. $A5 F\sharp 5$ $A5 F\sharp 5 G5 (E) B\flat 5/F$

TAB

$F\sharp 5$ $A5 F\sharp 5$ $A5 F\sharp 5$ $E5$ $A5 F\sharp 5$ $G5$

1. I nev - er bared my e - mo - tion, my pas
2. Can't let them rape me a gain.

mf P.M.

TAB

F#5

A5 F#5

A5 F#5

A5

F#5 A5 F#5 F5 D5/A

F#5

A5 F#5

A5 F#5

sion al - ways strong.

Your ven-om's not - fam - i - ly here.

I nev - er lost my de
Won't let - them

mf P.M.

mf P.M.

A5

F#5 A5 F#5 G5

F#5

A5 F#5

A5 F#5

1. A5

F#5 E5 F#5 F5 D5/A

vo - tion but some where fate went wrong.
fill me with fa - tal is - tic rem - e - dies.

mf

mf

f

F#5

A5 F#5

A5 F#5

A5 F#5 G5 (E) F5

F#5

A5 F#5

A5 F#5

A5 F#5 G5 (E) B5/F

Half-time

2.

A5

F#5

E5

F#5

F5

D5/A

B5

(B5/A)

F#(11)

What if the rest of the world was

Gtr. 3

mf
let ring throughout

TAB

0	4	0	4	0	0	4	0	3	0	3	4
0	2	0	2	1	0	2	0	2	4	0	4

Gtr. 2

Rhy. Fig. 1

mf
let ring throughout

TAB

0	4	0	4	0	0	0	0	3	0	3	4
0	2	0	2	1	0	2	0	2	4	0	4

G5(9)

F⁶₉(E)
N.C.

hope - less - ly blind - ed by fear?

even gliss.

TAB

0	0	2	0	0	0	4	11	11	11	10	10	10	10	9	9
0	0	0	0	0	0	2	9	9	9	11	11	11	11	7	7

TAB

0	2	0	0	0	0
0	0	1	0	0	0

B5

(A)

F#(11)

Where would my sanc - ti - ty live?

TAB

TAB

G

A(11)

G/B

C2

Sud - den - ly no - bod - y cares.

end Rhy. Fig. 1.

Double-time (♩ = 162)

♩ = ♩

TAB

0 2 4 2 2 0 2 3 2 2 0 2 2 2 0 2 1 2 3

♩ = ca. 156

N.C.(F#)

It's nev - er e nough. You're wast - in' your time. Is - n't there some -

TAB

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

F5 D5/A (F#)
N.C.

thing I could say? You don't un - der - stand. You're clos - in' me

TAB

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

F5 D5/A F#5

A5 F#5

out. How can we live our lives this way

TAB

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Half-time ♩ = ♩
w/Rhy. Fig. 1 (Gtr. 3, 12 str. acous.)

B5 (A) F#(11) G2 F2

What if the rest of the world was hope-less-ly drown-in' in

Gtr. 1 (Elec. gtr.)

mf let ring throughout

TAB

T	4	0	3	0	2	0	0	0
A	4	4	3	3	4	0	3	0
B	2	0	4	2	0	3	3	3

(E) N.C. B5 (A) F#(11)

vain? Where would our self-pit-y run?

TAB

T	4/11	11	11/13	13	13/14	14	4	0	3	0	3	4
A	x	x	x	x	x	x	4	0	3	0	3	4
B	0	2/9	9	9/11	11	11/12	12	2	0	2	4	4

G A(11) G/B N.C. (♩ = ♩)

Sud-den-ly ev-'ry-one cares.

TAB

T	3	2	0	5	4	0	2	0	4	2	4	2	4	2	2
A	3	2	0	5	4	0	2	0	4	2	4	2	4	2	2
B	3	2	0	5	4	0	2	0	4	2	4	2	4	2	2

♩ = ca. 106
N.C.

Blood, heal me. Fear change me.
Blood, swear-ing. Fear Fear star-ing.
Both times: (Blood, Fear.)

f grad. bend 1/2 P.M. P.M. P.M.

TAB

T	6	7	5	7	7	6	6	6	7	6	7
A	6	7	5	7	7	6	6	6	7	6	7
B	6	7	5	7	7	6	6	6	7	6	7

Bm(11) D2 G6/9

Do you feel you don't know me

Gtr. 1

Gtr. 1 tacet

mf

TAB

Gtr. 2

clean w/chorus

TAB

Bm/E Bm(11) D2

an - y - more? And do you feel

TAB

G6/9 Bm/E

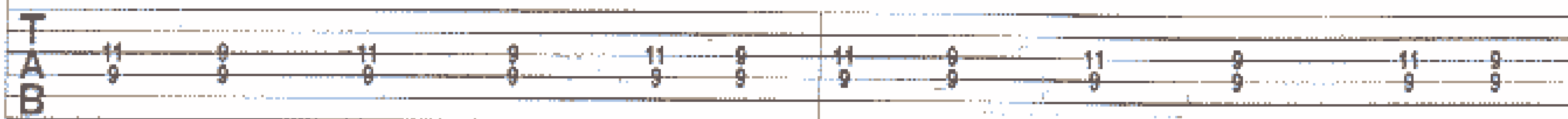
I'm a - fraid of your love?

TAB

(Bm)
N.C.

(D2)

And how — come — you don't want — me ask — ing?

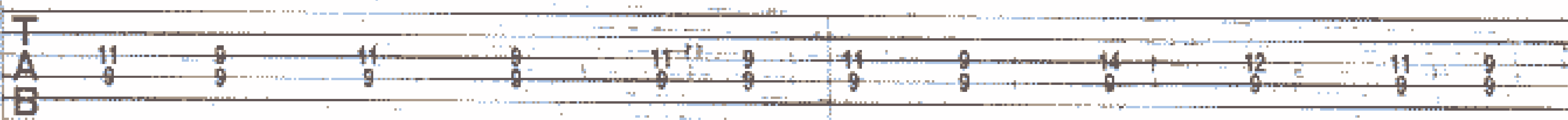
mf semi-P.M.

(G6/9)

(Bm/E)

— And how — come — my heart's not — in — vit — ed?

semi-P.M.

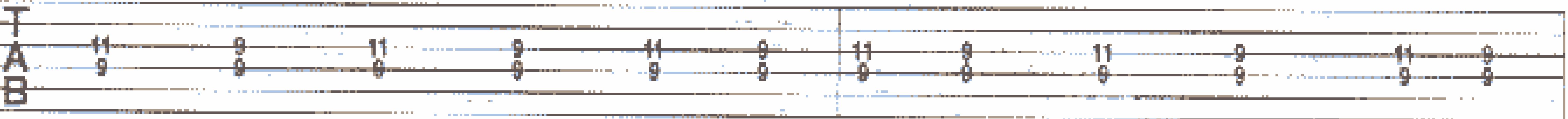


(Bm)

(D2)

— You say — you — want — ev — 'ry — one hap — py.

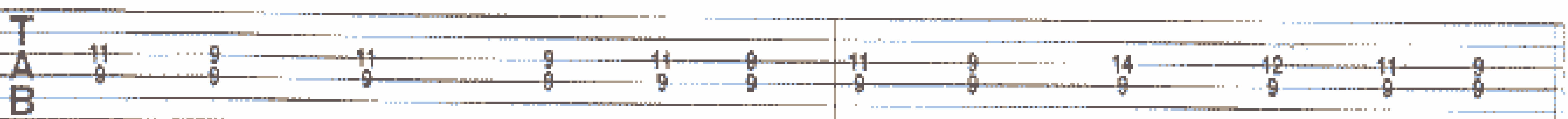
semi-P.M.



(G6/9)

(Bm/E)

— Well, — we're not — laugh — ing. —



mf w/dist.

Semi-P.M.

T	A	B
11	9	11
9	9	9

And how come I don't understand you?

semi-P.M.

TAB

11 9 11 9 11 9 11 9 14 12 11 9

9 9 9 9 9 9 9 9 9 9 9 9

Thir - ty years say — we're in — this — to - geth - er, —

semi-P.M.

TAB

11 9	9 9	11 9	9 9	11 9	9 9
11 9	9 9	11 9	9 9	11 9	9 9

so o - pen _ your eyes.

⊕
Coda 1 (♩ = ca. 104)
N.C.

mf P.M.

T
A
B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

T
A
B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Gtr. 1

T
A
B 9 7 9 7 9 12 9 11 9 11 9 11 14 11 13 11 13 11

Gtr. 2

T
A
B 6 4 7 5 7 4 6 9 9 9 7 9 6 8 6 2 6 4 6 2

Gtr. 3

T
A
B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

This page contains four systems of musical notation for guitar, each consisting of a standard musical staff and a corresponding guitar tablature (TAB) staff. The key signature is one sharp (F#).

System 1: The musical staff features a series of eighth notes with triplets. The TAB staff shows fret numbers: 12, 11, 12, 11, 13, 11, 13, 15, 16, 14, 15, 17, 14, 15, 17, 14, 17, 15, 14, 15, 17, 14, 16, 18.

System 2: The musical staff includes triplets and slurs. The TAB staff shows fret numbers: 4, 3, 4, 3, 6, 4, 6, 3, 4, 6, 7, 5, 6, 7, 5, 7, 5, 7, 6, 7, 5, 7, 0, 6.

System 3: The musical staff is marked with a dashed line and the text "(P.M.)". The TAB staff shows fret numbers: 2, 0, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0.

System 4: The musical staff includes triplets and slurs. The TAB staff shows fret numbers: 16, 14, 17, 15, 17, 14, 16, 19, 16, 19, 17, 10, 16, 18, 21, 18, 21, 19, 21, 18.

System 5: The musical staff includes triplets and slurs. The TAB staff shows fret numbers: 9, 7, 0, 7, 9, 7, 0, 12, 0, 11, 0, 11, 9, 11, 14, 11, 13, 11, 13, 11.

System 6: The musical staff includes triplets and slurs. The TAB staff shows fret numbers: 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0.

(8va)

T
A
B

T
A
B

T
A
B

Gtr. 3 tacet
Gtr. 1 *loco*

T
A
B

Gtr. 2

T
A
B

First system of musical notation. The top staff is a treble clef staff with a key signature of two sharps (F# and C#). It contains a melodic line with triplets and accents. The bottom staff is a bass clef staff with a key signature of two sharps. It contains a melodic line with triplets and accents. Below the bass staff is a guitar tablature staff with fret numbers 12, 11, 12, 11, 13, 11, 12, 14, 15, 12, 14, 15, 12, 14, 12, 15, 14, 15, 17, 14, 16, 18.

Second system of musical notation. The top staff is a treble clef staff with a key signature of two sharps. It contains a melodic line with triplets and accents. The bottom staff is a bass clef staff with a key signature of two sharps. It contains a melodic line with triplets and accents. Below the bass staff is a guitar tablature staff with fret numbers 16, 14, 17, 15, 17, 14, 16, 19, 16, 19, 17, 19, 16, 18, 21, 18, 21, 19, 21, 18. An 8va marking is present above the first staff.

Third system of musical notation. The top staff is a treble clef staff with a key signature of two sharps. It contains a melodic line with triplets and accents. The bottom staff is a bass clef staff with a key signature of two sharps. It contains a melodic line with triplets and accents. Below the bass staff is a guitar tablature staff with fret numbers 19, 18, 19, 18, 21, 19, 18, 16, 18, 16, 19, 17, 16, 14, 16, 14, 17, 15, 14, 12, 14, 12, 15, 13. An 8va marking is present above the first staff.

Gtrs. 1 & 2 *loco*

E5

Synth. Solo:

Gtr. 2 tacet

Bm7 Bm6 B5 B2 B5

w/ bar

E5 E6 E5 Bm7 Bm6 B5

E5 E6 E5 Bm7 E/B

P.M. P.M. w/ bar P.M. P.M. P.M.

B5 E5 Bm7 E5/B

P.M. P.M. P.M. P.M. P.M. P.M. w/ bar P.M.

B5

E

B5

Guitar Solo:

B5

Gtr. 1

Gtr. 2

First system of guitar notation. It includes a standard staff with a treble clef and a key signature of one sharp (F#). The music features various chords and melodic lines. Below the staff is a tablature with two lines, T (Treble) and B (Bass). The tablature includes fret numbers and techniques like P.M. (Palm Mute) and Gtr. 1. The system is divided into measures by vertical bar lines.

D5/A

G5

E5

Second system of guitar notation. It continues the piece with a standard staff and a key signature of one sharp. The tablature includes fret numbers and techniques like P.M. (Palm Mute) and Gtr. 1. The system is divided into measures by vertical bar lines.

B5/F#

D5/A

Third system of guitar notation. It continues the piece with a standard staff and a key signature of one sharp. The tablature includes fret numbers and techniques like P.M. (Palm Mute) and Gtr. 1. The system is divided into measures by vertical bar lines.

G5

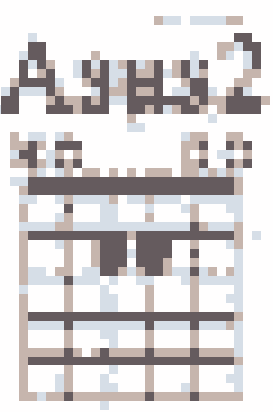
Fourth system of guitar notation. It continues the piece with a standard staff and a key signature of one sharp. The tablature includes fret numbers and techniques like P.M. (Palm Mute) and Gtr. 1. The system is divided into measures by vertical bar lines.

E5

Fifth system of guitar notation. It continues the piece with a standard staff and a key signature of one sharp. The tablature includes fret numbers and techniques like P.M. (Palm Mute) and Gtr. 1. The system is divided into measures by vertical bar lines.

F#5

By KEVIN MOORE



w/Fill 1 (Gtr. 2)

Chords: Dm, B \flat /D, C(9)/D, Dm7, C/D

TAB: 3 2 0 2 3 3 3 0 2 0 2 1 3 2 3

*Gtr. 1 & 3

N.C. (Dm)

Rhy. Fig. 1

TAB: 0 0 0 0 3 2 2 0 0 0 0 2 1 0 0 3 1 2 1 0 0 3 2 1

*Gtr. 3 is "Nashville" tuned acoustic.

Verse 1 & 2:

w/Rhy. Fig. 1, Gtrs. 1 & 3 (4times)

*Gtr. 4 D5/A

(w/dist.)

TAB: 0

1. Fall-ing through pa - ges of Mar - tens-on an - gels, feel-ing my heart - pull - west.
 2. (See additional lyrics)

*Play on repeat only.

TAB: 0

I saw the fu - ture dressed - as a stran - ger, love in a space dye vest.

TAB: 0

Love is an act - of blood - and I'm bleed - ing, (a) pool in the shape of a heart.

* (Oooh, _____)

* Secondary vocal on repeat only.

Fill 1

* Gtr. 2

TAB: 14 (14) (14)

Gtr. 2 out

* w/dist. and delay * * Fade in w/volume knob.

Half-time Feed

w/Ful 2 (Gr. 2)

w/Rhy. Fill 1 (1st time only)

* w/spliced excerpts of dialogue from various films and television programs.
See additional lyrics at end of song. 1st time w/Recitation 1, 2nd time w/Recitation 2.

w/FIN 2 (Gr. 2)

D5/A(type2)

FUE 2
Gr. 2

Get. 2 out

* Fade in w/volume knob.

Rby. Feb 1

Gr. 3

Ger. 3 out

BoS/F

w/FBI 2 (CPI-2)

Bb major

D5/A

(Gtr. 3 out)

 $B_7(9)$

Space - Dye Vest - 9 - 4

C

Vocal: There's

D5/A (type2)

w/ f dbk
vib w/ bar

(There's)

end Rhy. Fig. 2

hold hold hold hold hold hold

Wissenschaft
Viel mehr

THE FUTURE

nothing to keep me sane, _____ and it's all _____ the same to you. _____ There's

05

(Aaah. _____)

GS

(cont. in notation)

Nev-er come near me a - gain. — Do you real-ly think I need you. — I'll

Cash

3rd time Gtr. 3 subst. w/Rhy. Fill 2

w/Rhy. Fig. 3 (Gtr. 2, 2 times)

Play 4 times
end Rhy. Fig. 3

w/Rhy. Fig. 3A (Gtr. 1, 4 times) simile

Dm

(Aaah. _____)

Gtr. 4
end Rhy. Fig. 3A Rhy. Fig. 4

hold

TAB

Gtr. 5
8va

TAB

B \flat

Aaah. _____

end Rhy. Fig. 4

TAB

TAB

Rhy. Fill 2
Gtr. 4

TAB

Dm

Bb

8va

Gtr. 5

17 15 17 15 17

(17)

17 15

18

17

16

18

15

17

18

17

(17)

17

15

17

18

15

17

18

15

17

18

15

17

18

15

17

18

15

17

18

8va

15 17 15 17

(17)

20

18

17

15

18

15

17

15

18

15

17

15

18

15

17

15

18

15

17

15

18

15

17

15

18

15

17

15

18

15

17

15

18

15

Bb5/F

8va

15 17 15 17

(17)

20

18

17

20

16

20

17

18

17

(17)

17

19

17

12

14

15

14

12

14

15

14

12

14

15

14

12

14

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12

14

15

14

12

Ds/A(type3)

D5

Bb/D

F#us2

Asus2

Gtrs.
2 & 4

T

A

B

6

8

10

6

3

2

0

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Gtr. 5

8va

(Gtr. 5 out)

T

A

B

14

(14)

(Gtrs. 2 and 4 out)

Gtr. 1

Dm Dm/F C#dim/D

Edim Edim/G Dm Dm/F F/A Edim/G Edim C#dim7 C#dim7/Bb Dm/A

Dm/F Dsus2/A C#dim/E A7 A7(^{#5}/Bb) G5 A7(^{#5}) Dm

*Harm. *Harm. *Harm. *Harm. *Harp harmonic.

rit.

Verse 2:

Now that you're gone I'm trying to take it,
Learning to swallow the rage.
Found a new girl, I think we can make it,
As long as she stays on the page.
This is not how I want it to end.
And I'll never be open again.

Recitation 1:

But he's the sort who can't know anyone intimately, least of all a woman.
He doesn't know what a woman is.
He wants you for possession - something to look at like a painting or an ivory box.
Something to hold and to display.
He doesn't want you to be real - to think and to live.
He doesn't love you, but I love you.
I want you to have your own thoughts and ideas and feelings,
Even when I hold you in my arms.
It's our last chance.

Recitation 2:

I can be on my own, get a job, get my own place.
Go to the mall whenever I want.
No one to tell me I'm too young.
Some people, my advice before, about facing facts, about facing reality.
And this, without a doubt, is his biggest challenge ever.
He's going to have to face it.
He's going to have to try and get some help here.
I mean, no one can say they know how he feels.
So they say that in Houston or something.
They say, "Yes, it's 180 degrees, but it's a dry heat."
In Houston they say that?
Oh, maybe not. I'm all mixed up.
Not until they hit the swimming pool